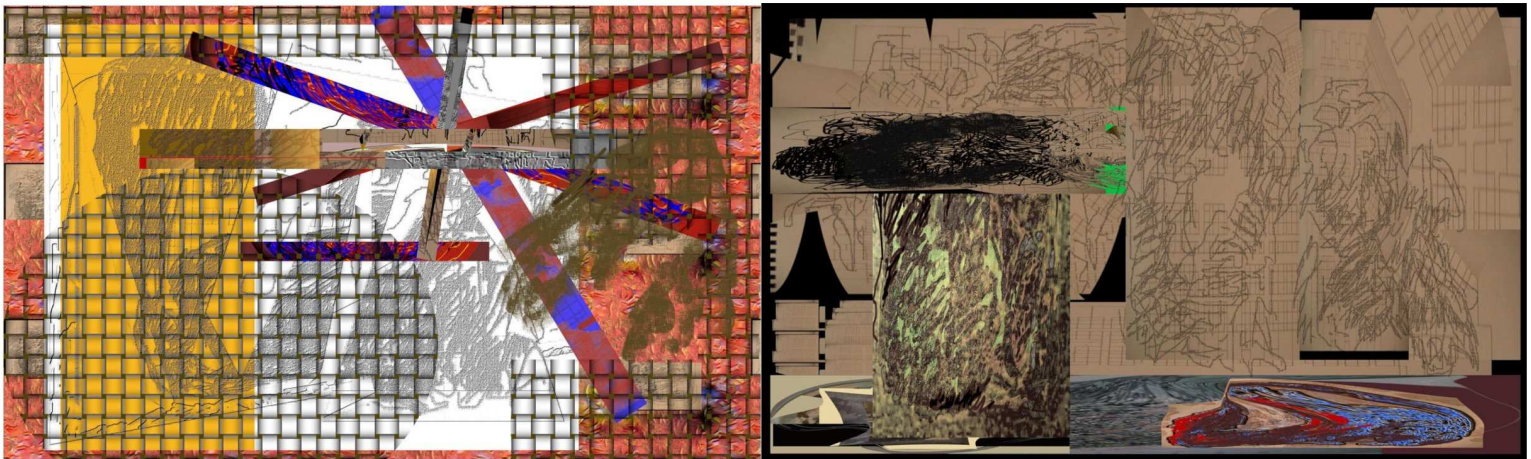


Hypokomeinon Journal 2

Lexis of Whorls and Tropes Res Drawing Ethos and Archive

Edwin VanGorder



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Lexis of Whorls and Tropes Res Drawing Ethos and Archive

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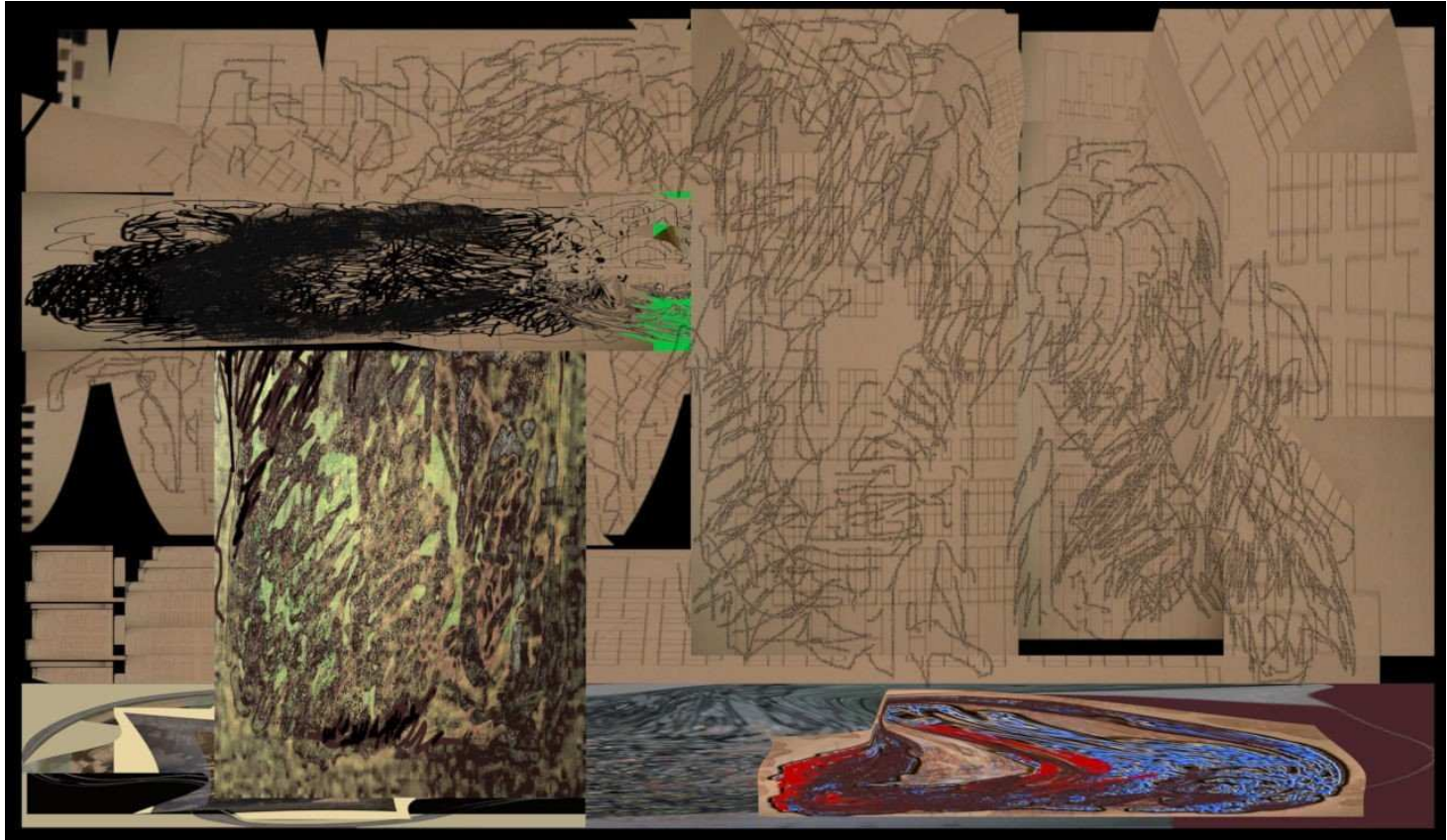
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Drawing Rhetor Share Space Topesthesia and Rhea-lization

Sharing Drawing :Topical Drawing Paranomasias and cyber art sculpturotecturally elastic topologies of drawing flux ; a palimpsest and scrolling of drawing arts as a language of ontology . Think of these integration as a scratch to sculpture drawing ethos towards graphic impulse perceived as improvisations underwriting a cultural torus in which the print block is reinterpreted in the cyber loop space through drawing and echoes of mannerist autonomy towards roots of Aestheticsim.

Drawing Exordium : exigency: effectuating topos of energia and morphological arrows of the bow and lyre bolero-. Apollonian> Dyonesian >and in between. These are Bellistric morphologies canonically deterritorializing and engaging language within the drawing rhetor both in camera & excamera, interpolation and interpellation as drawing on trope and chimera of allegories and displacements , ensillage, and language distribution over cultural niches and blendings, philosophic brackets and software arguments onotological phenomenology and somatic semiotic within the tres rich heures heuristic rose and labyrinthine dialectic of monumental visuality , discrete to recall, recoil , and projection. Accordingly: these projects...

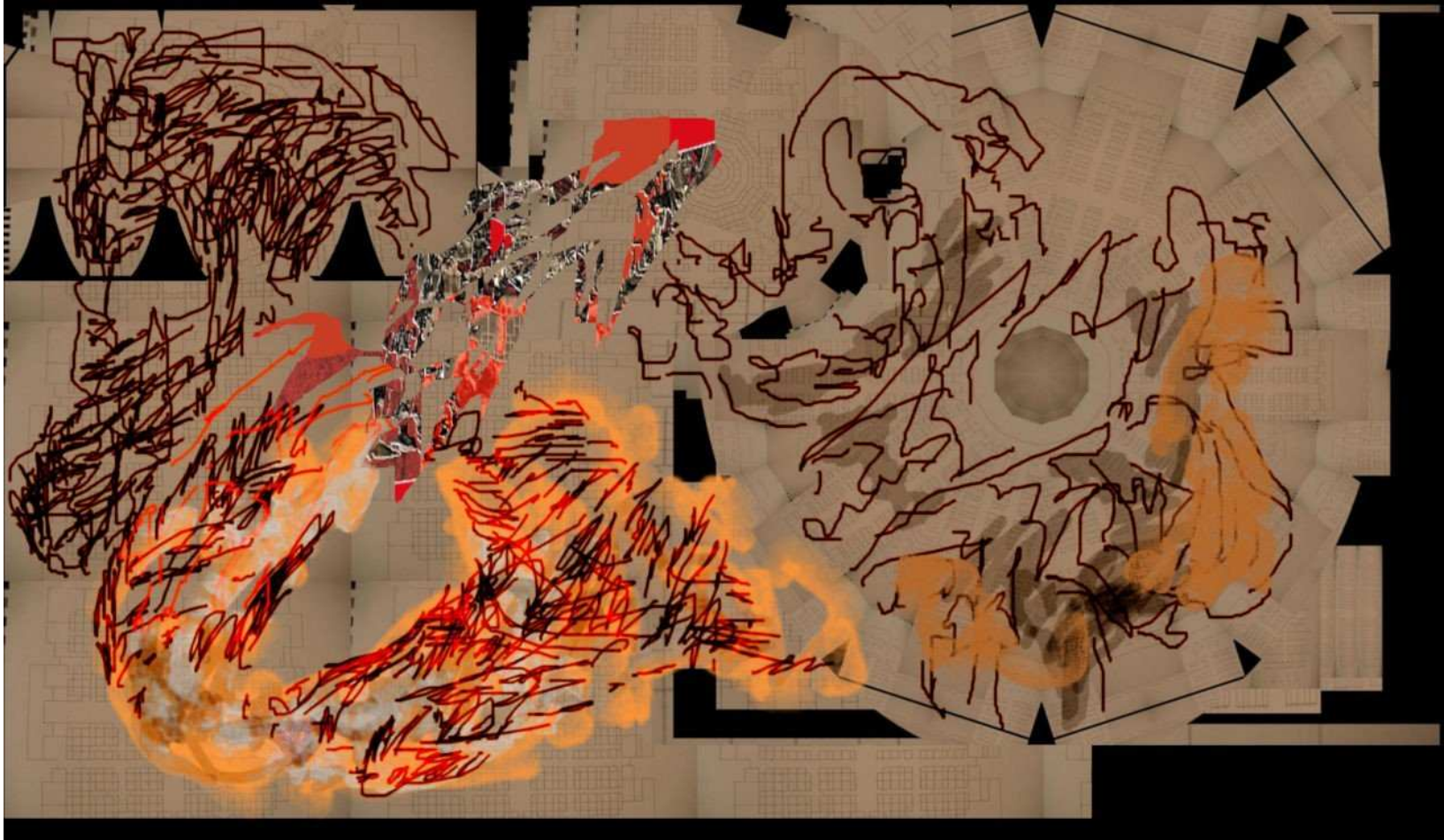


Digital synopia, i.e. the constructive strata arriving at configuration as allied to the idea of icon, out of which the improvisations more visible in pre Renaissance fresco show the flux and metonymy out of which becomes the more than image. The term pre Raphaelite was probably meant to mean something like this, but the movement existed between the moments of Romanticism, in which the conditions of experience identified towards a social mediation towards naturalness in the reading of nature from within civilization was confused by Ingres interest in drawing as “probity” by which costumes and architecture presented the abstract realization of the theatre of human selection.

Thomas Cole on the other hand, and Whistler, were within the motion of autonomy (Gautier:” a Treatise on the Influence of the Passions on the Happiness of Individuals and Nations- she had diplomatic immunity and was personal enemy of Napoleon) by which happenstance or conditionality of what happens, the hap, the aptness of the hap, out of which such autonomy expressed in the pursuit of knowledge for the sake of knowledge arrived in the verbal salons drawing rooms as art for art’s sake, just as the pre Gallery world salons were riffs on the Symposium.

In Ingre’s world shopping malls (galleries) were replacing the villageshops and these constructed galleries were the tropes of abiding fascination which our own online world displaces with a kind of equivalent energy. Ingres and Proust “read” the activity of the world as configurations, tropes, they made to and from physical entity of person, animus, as abstraction within a reconfigured social contract and echoes of its antinomy within, namely Aestheticsim, nominal to denominations in variety of “deteritorialization and polarities of differentiation and dedifferentiation, the latter term linking the “sublime” to current “immersion”. Within which polarities drawing configures the “limmable” and the illimitable exlusions within energia and approaches of mood and mode. The Physicist Bohm in his theory of “rhea mode” gives the recapitulation towards rhetoric as the topologies of interlacing languages- he identifies “rhea”, essentially as meaning flux, and gives it over to a perambulation on “levant’ or raise to view- reconsider within aperception, the relevant...etc... and the digital expression is structured on immersion, generativity and interactivity as restaging ethos pathos and dialectic as categorical agency within the over all probity of generalization as the principle by which trope finds art to meaning.

Rhetoric entomologically would mean, I believe, a relation between “rhea” or flux, and torus or the scrolling activity by which form is mapped on itself. The value of the icon is to identify strata and improvisation to the more than image, the intra substantiation of levels of approach which arrive, as Heraclitus says”, it is weariness to always be beginning and getting nowhere” Media, Immediacy, and Mediation are complex folds of different moments. Drawing is within and without one or another or all.



**Block Print
Print Block
Visualizing Art**

**towards a graphos of scratch to
sculpturotectural poetics of the
'more than image' . Accordingly,
the common denominators of
various language sites touched
on by drawing, can be recast as
tangents**

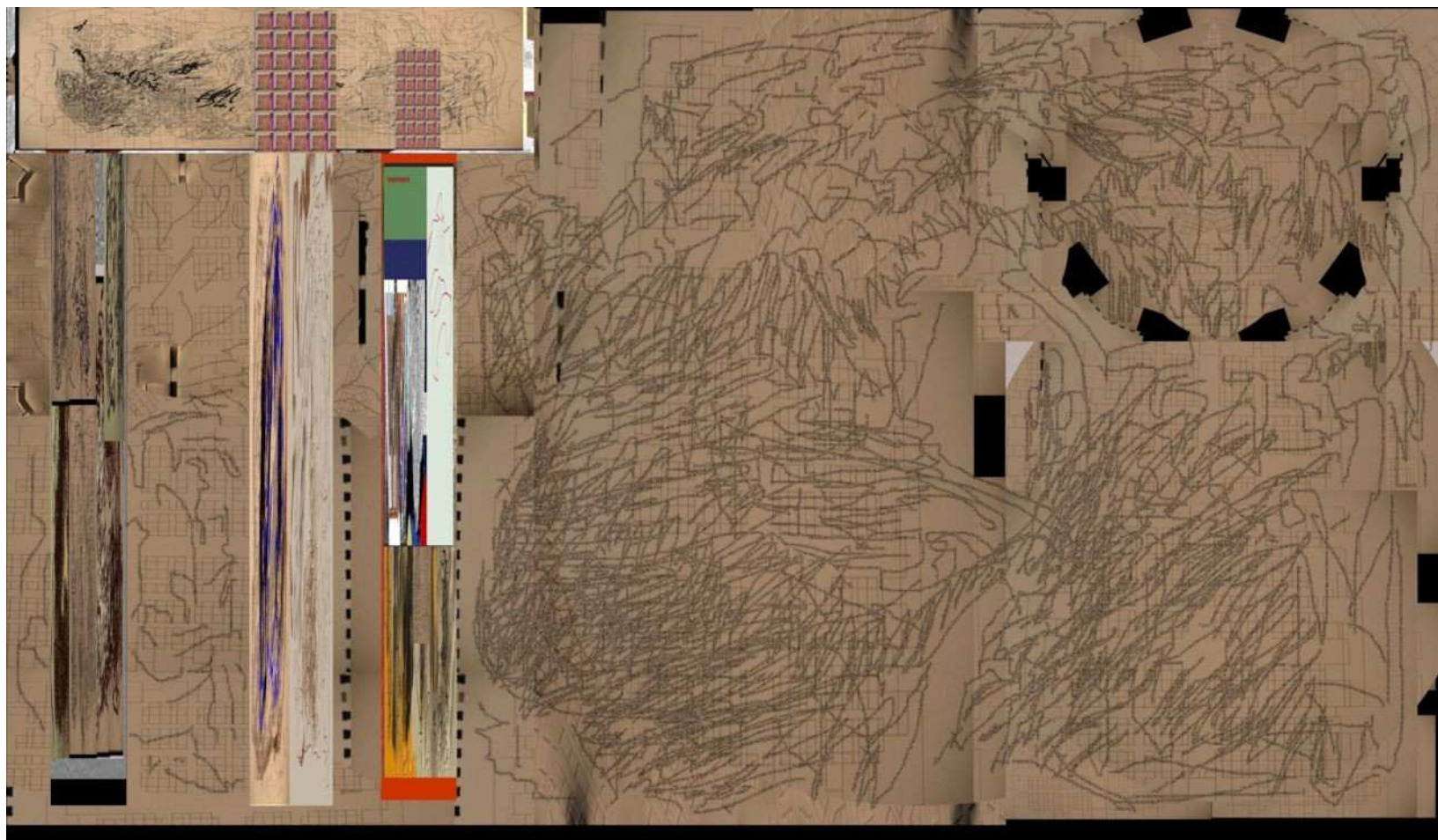


**IN MY DRAWINGS THE
EXPERIENTIAL WAVES
OF ART PROPOSE A
MONUMENTAL
PICTORIALISM WITHIN
SYNOPIA LIKE
IMPROVISATION**



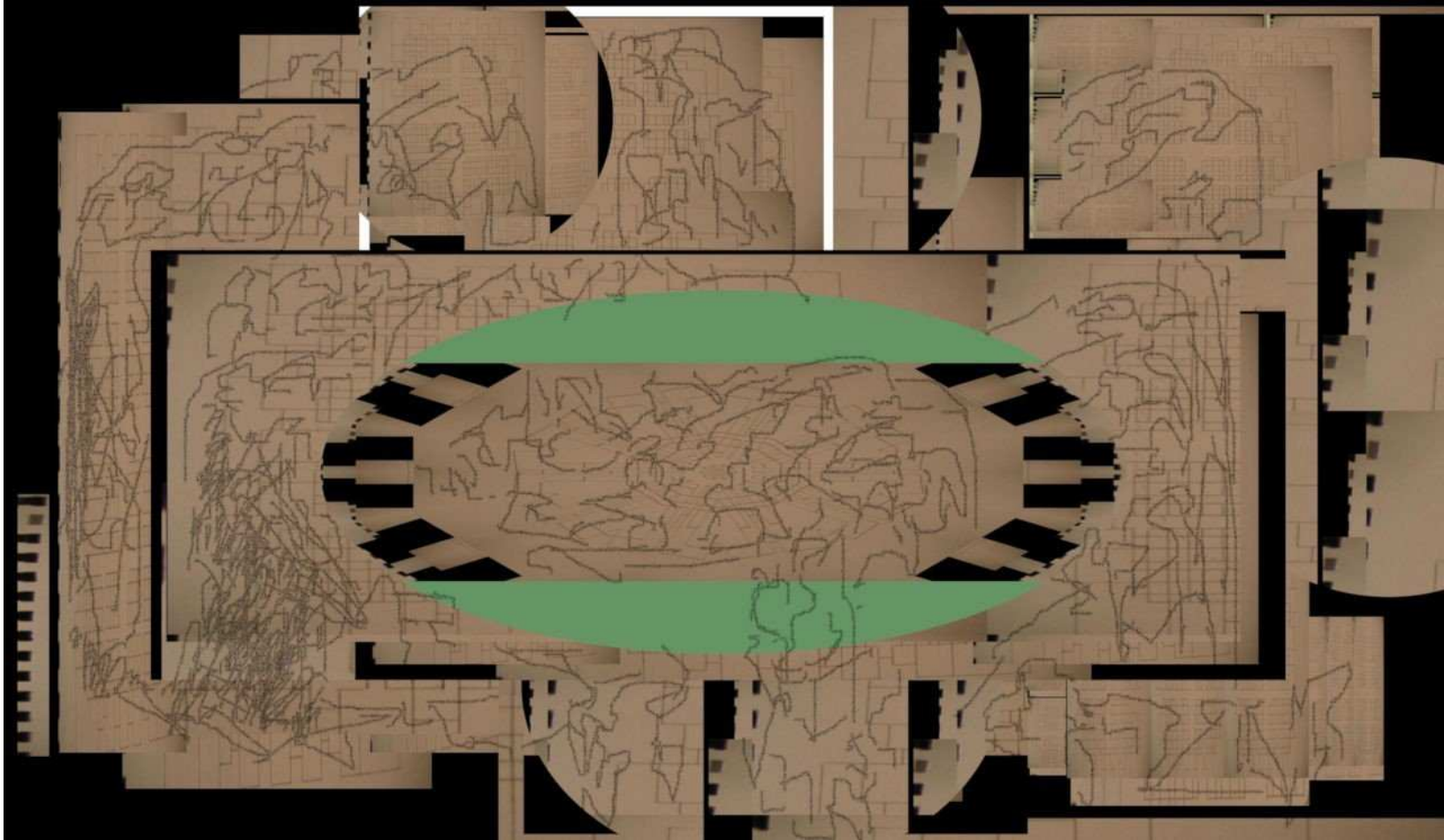
**SCALED TO MY
THRESHOLD OF
COMPUTER ARCHIVE-
AS- WORK SPACE.**

Sharing Drawing : Topical
Drawing Paranomasias and
cyber art sculpturotecturally

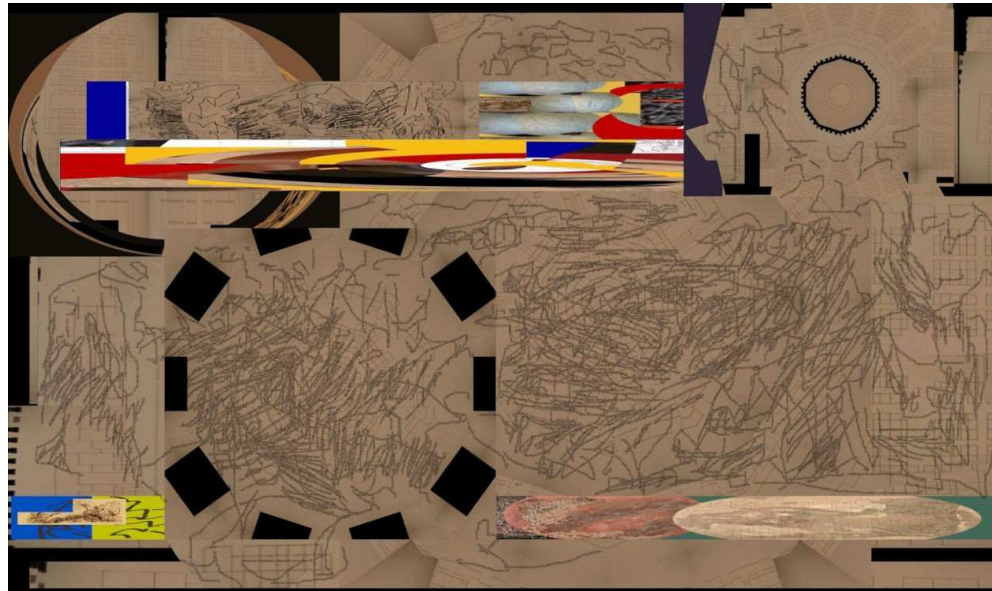


elastic topologies of
drawing flux ; a palimpsest
and scrolling of drawing
arts as a language of
ontology .

**:Giotto's 0 and art Ontos Meridian of
Conceptual Agency**

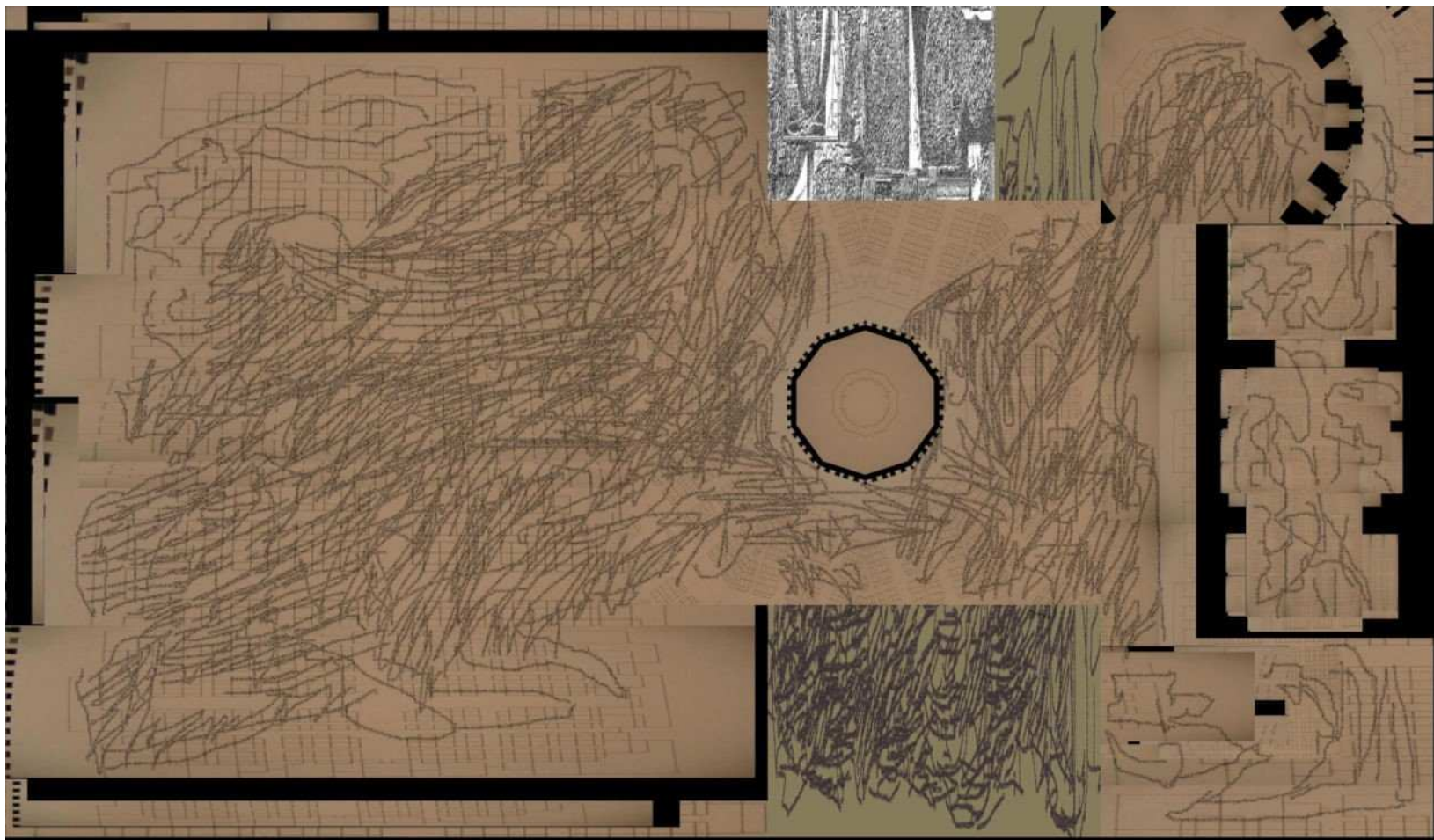


**and Material
Witness
Within
Virtuality**



Drawing is a double hermeneutic: memory palace as in in virtual space as concretization of response awareness or then again the muscle memory somatic semiotic

Ontological Pun : Baroque overrunning categories : “transubstantiation” The available vehicle not supporting artist’s interest/ teche or touching upon interposes a marabela or wonder 1- inappropriate 2- ineffable 3- trope >?proto modernist mourning ? : : no-> differences of Immanence- exhaustible present and cycle alternately./: “appeiron” more than sum of parts. Institutional Critique likewise: of the concrete array , or alternately the perception of ideas themselves as institutions that may



respond to thought experiment as)that)alternative.

Original trope: Michelangelo drawing as though sculpting so quickly assimilated by the culture :needed new subject matter for the sensibility.

Alternatively: the sculptors drawing in general becomes a thought experiment in virtual space meta level no longer means outside, and this is rather Baroque.

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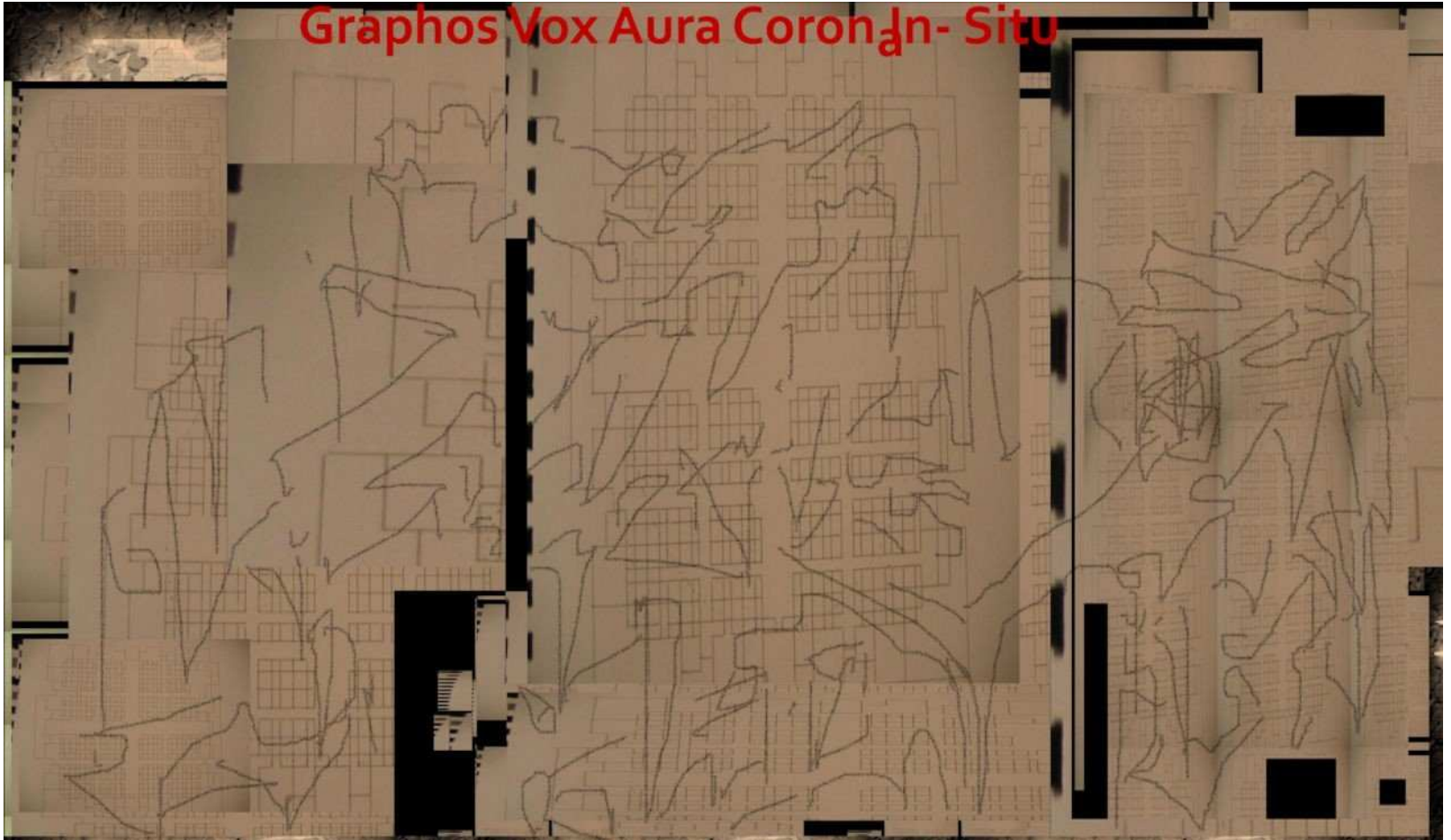
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All Still on the sil of the fosse –Inlanders Outlander sign signifying sign:appropriating the inappropriate fossil.

**BIOS-BOW-BOWEL ELBOW: THE VIOLINIST BOWS
AND DRAWS THE BOW, INGRES DRAWS PAGANINI,
THE**

Graphos Vox Aura Corona In- Situ



INGRES DRAWS PAGANINI, THE PERFORMANCE DRAWS FIRE. (“DRAWING IS LIKE PLACING THINGS IN A BASKET”?- WHAT DID HE MEAN BY THAT?) I REMEMBER WALKING DOWN WAS IT NEAR DOWNING STREET MAYBE AND GUY FLAPPING A BLANKET WHILE GIRLFRIEND PLAYED VIOLIN- I WAS NOT PLACED IN THE CREDITS BUT APPARENTLY IT WAS A FAMOUS FLUXUS PERFORMANCE: I RECEIVED AN ANACOLOUTHON FOR MY EFFORTS.

Ready Mad

**DESIGN: PROXEMICS BECOME A TOPOS OF
CONDITIONALITY,** gallery art: accessorizes design.

However: Adorno mistaken to match “aperception” to assigning value, because the apperception as a “remark” alters its own course-> (exclusion argument)./appropriating the inappropriate: Duchamp’s “neutral” status of readymades spawned an aesthetic he meant to disown; any judgement on neutrality would be non- neutral.

The museum however is a hodge podge of culture, a kind of cultural given, the more it is analyzed as all wrong or pretentious the more it responds with a true accident value, (Smithon’s entropy is the scope of trope in situ) thus the ready made in the museum has protected status from design.-> & post conceptual art turns emphatically to Institutional Critique....which I would reroute to Archives of own assumed Aestheticism as perfectly valid alternative.

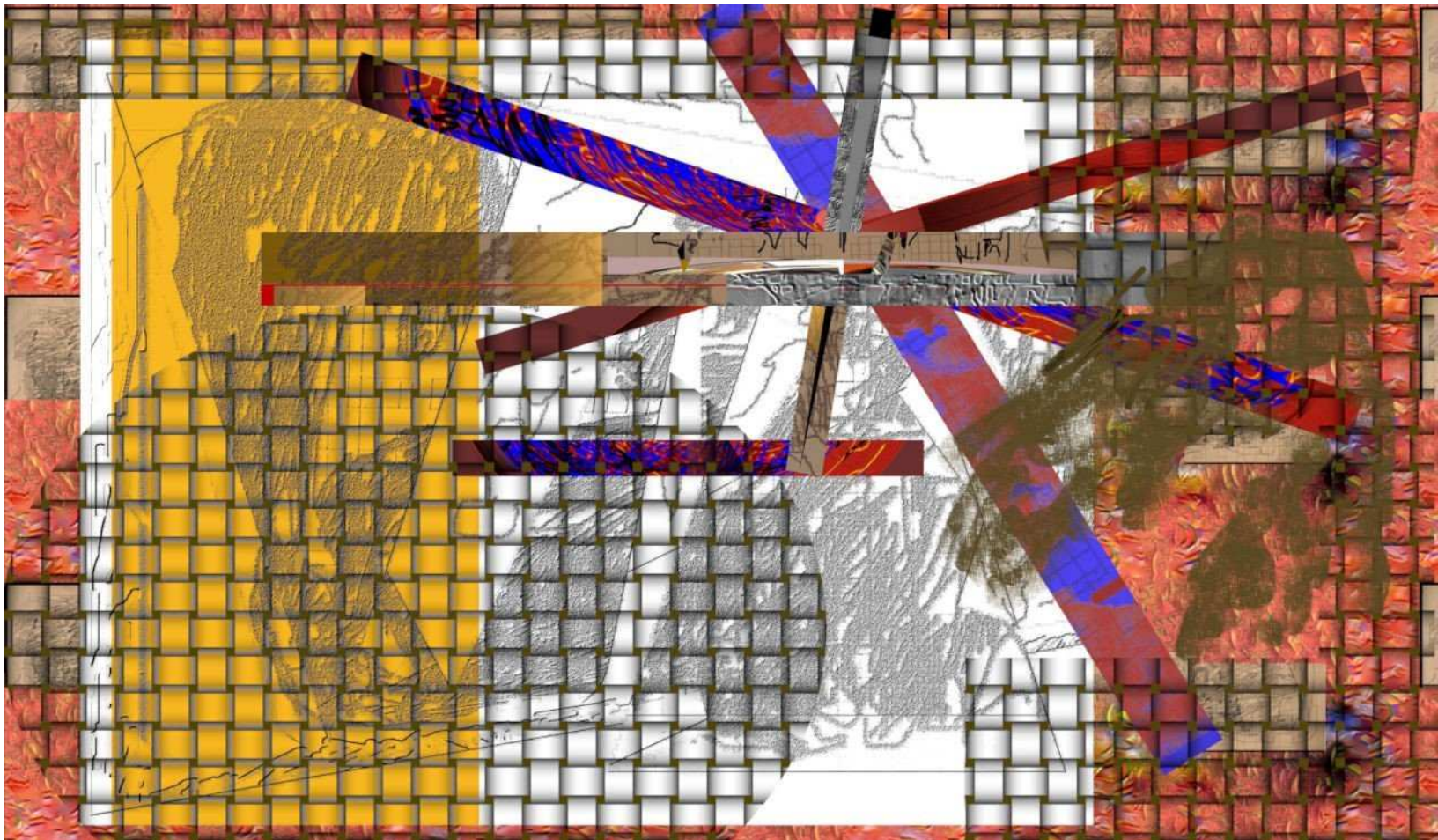
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**VISUAL HERMENEUTICS : ART ETYMOLOGY OF OWN ONTOLOGY FIELD INVARIANT
(INDEPENDENT) (DISCURSIVE TO ARTISTIC PROOF AS TOPOLOGY)
FIELD DEPENDENT**

FIELD INVARIANT (TOPOLOGY)

ECPHONESIS: DISCOURSE!

**APOKoinu CONSTRUCTION: I.E. “ PSYCHOLOGICAL COLLOIDS” (ALLOYSIS)-BLENDING OVER TWO
CLAUSES.**

PROLEPSIS: SKELETON WRITING EPITAPH (BERNINI)

BRACHYLOGY” BREVITY, CONCISENESS INCLUDING INFORMAL SPEECH

“ABRACCIARI” “ ASIDE OF SUCH” COMPLEXITY AND COMPOUND

**PRAEgnans Constructio” BRANCH OF BRACHYLOGY TWO TERMS CONDENSED TO ONE
(COROLLARY OF APOKoinu CONSTRUCTION)**

POSITIVISM- SCIENCE MATH OR LOGIC CAN PROVE ANY CLAIM

EXCLUSION ARGUMENT : COUNTER&COROLLARY THROUGH ENERGIA OF POSITIVISM

**FORM IS THE TOPOS AND TORUS OF ENERGIA : GLOBAL- PLASTICITY-ELASTICITY MORPHOGENIC
AND TROPIC OF TROPE**

**ARTISTIC PROOFS ETHOS PATHOS AND DIALECTIC (LOGOS) ARE DISCOURSE STRUCTURING
CATEGORICAL THINKING ETHOS AND PATHOS ARE DISCOURSE STRUCTURING THE DIFFERENCES
BETWEEN LOGOS THAT ARE POLYPHONIC AND MORPHOGENIC BEYOND BINARY DIALECTIC- BUT
THE PREFIX THERE OF COURSE IS “DIA” NOT DUO OR DI-**

UP ALONG THE WAY THEY PAY PENALTY TO ONE ANOTHER FOR THEIR TRANSGRESSIONS (1-)

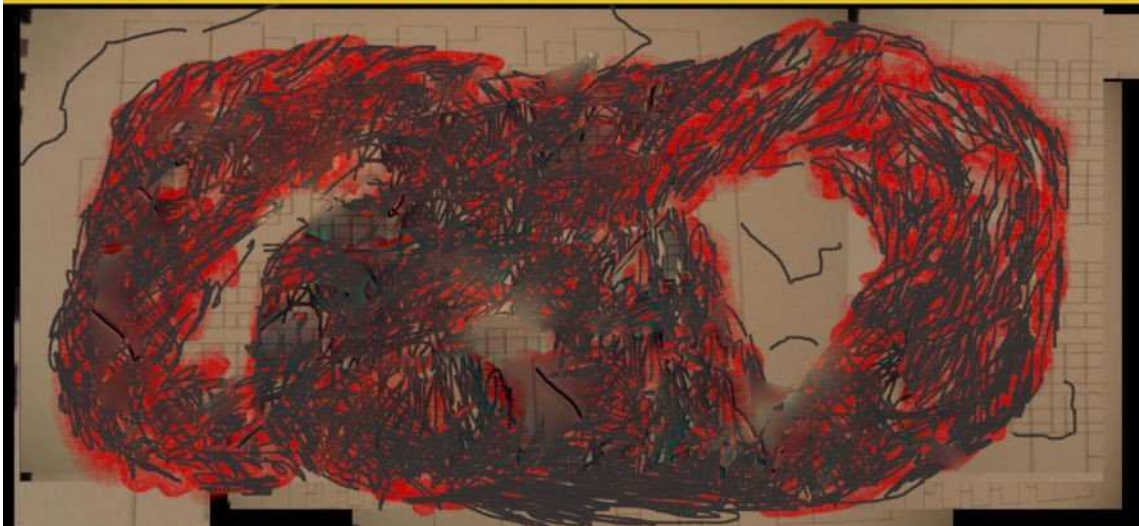
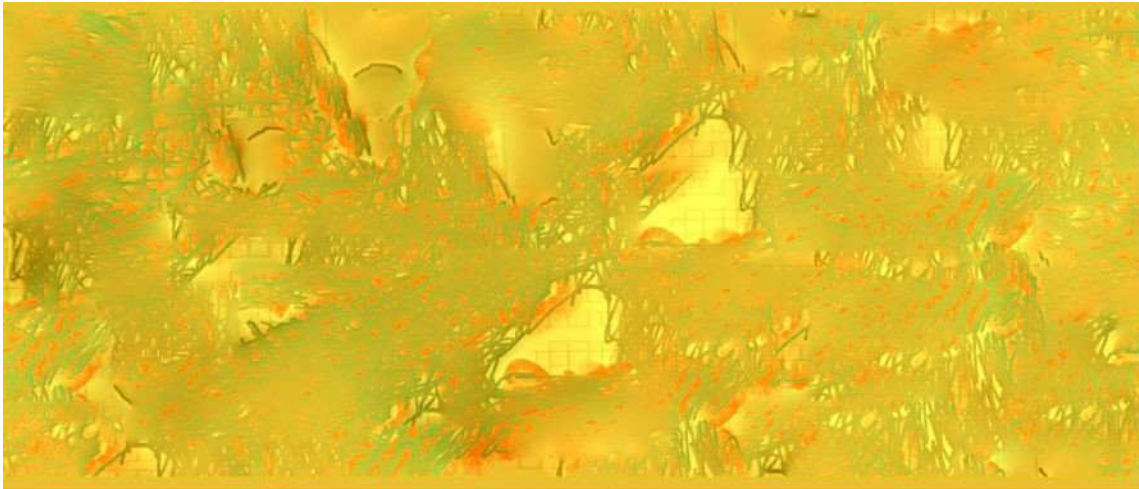
AFFECTUS AND FACULTY PSYCHOLOGY

FACULTATIVE CONFIGURATION AS TOPOLOGY & MORPHOGENIC

2-

**POST MODERNISM AS RHETORIC HIDING OUT IN A ROCK AND ROLL BAND:“AFFECTUS”- EFFECT
OF EMOTIONS ON MIND, AND “FACULTY PSYCHOLOGY= SITES: UNDERSTANDING IMAGINATION
PASSION AND WILL**

FACULTY-AFFECTUS! (AFFECTING AND EFFECTUATING)



Prolepsis: skeleton
writing epitaph ie
drawing as skeleton key

= displacement of time
" histories of
immediate present" or
"Buddha is a dead man"

figure ground exploded
as conditions of
enactment : the
eventuality of
event.

Alloisis: dia-lectic (not dilectic) /throwness/thoroughness: variety of modes and consequent moods as each inflect the other from out of intercombinant poetics as an eventuality loosening the bindings of miasma upon its matrix towards a confluence of material witness in the envisioning of semiotic connection.



FACULTY PSYCHOLOGY = APRIORI...

-PROPOSED BY ARISTOTLE INDIRECTLY =- SPECIFICALLY BY REID

DIFFERENCE OF SITES- SOUL AND MIND

SOUL IS AN ALLOYSIS AS ARISTOTLE TAKES UP HERACLITUS (DRY SOUL, MOIST SOUL)

TODAY WOULD BE COGNITIVE SCIENCES.

CATEGORICAL THINKING

CONDITIONS

AGENCY

ONTOLOGY

**CHORDS THREADS AND STRINGS OF THESE ARE THE BINDING AGENCY OF TROPE WITHIN
EVOLUTION OF MAGIC TO PHILOSOPHY, THEORIA AND GOETIA, TRACE AND RHIZOME, PHYSIS AND
NOUS. GOETIA ARE THE GEO ONTOLOGY OF TRACE EVENTS – THE PLASTICITY AND ELASTICITY OF
LOGIC TO YIELD OF AMBIGUA THE ONTOLOGICAL PUNS OF TRANSUBSTANTIATION. THEORY ARE
THE DETERMINANT TO CONCEPTS ENCAPSULATED FOR A MOMENT IN PSYCHOLOGY FOR EXAMPLE
AS PATTERN, THE DRIVE, SUBCONSCIOUS AND TRANSFERENCE AND THESE FOLLOW
INTERVENTION OF HEGEL AND KANT PER SIMULACRAE AND SUBLECTION.**

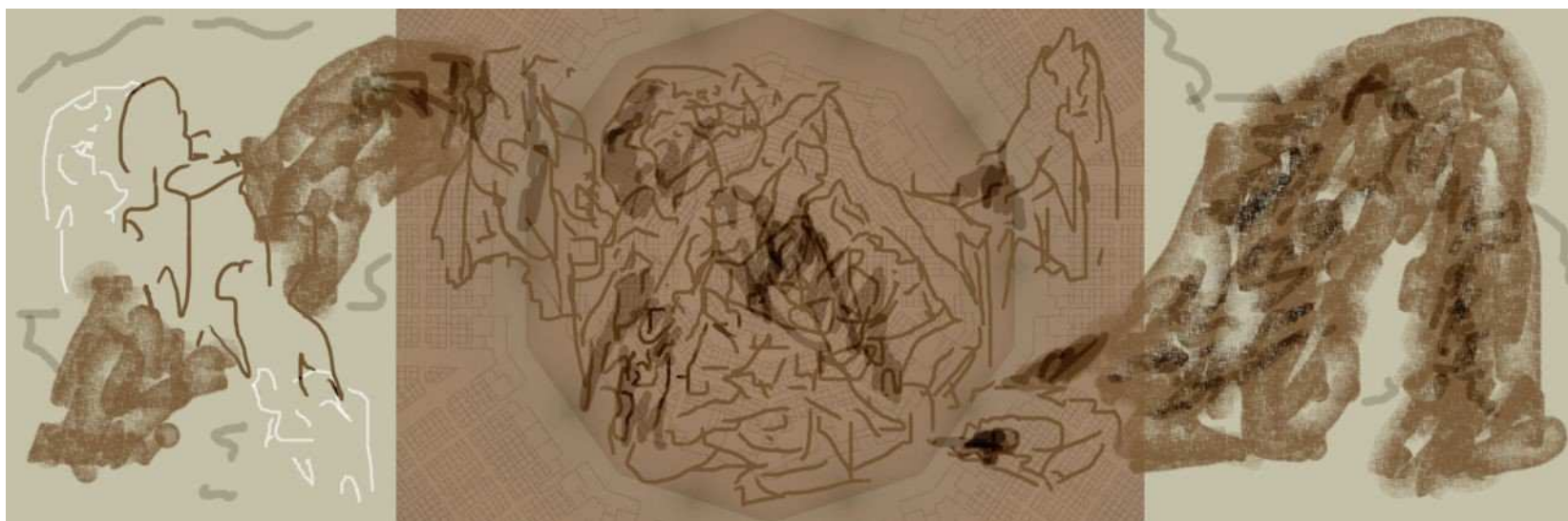
Within the claim of trope the nominal meaning becomes a denomination – the break down of analysis so to speak at that vector: of which then the alloysis or multiplicity of potential states posed by Heraclitus and Orpheus (exist) as underlying strata of Plato's considerations (i.e. the one and the many), became for Aristotle's "artistic proof" or rhetoric the means to relate agency of facultative configuration. Facultative psychology proposed in 18 c by Reid in which functions of what we would now call cognitive science areas were granted from the region of the soul per Aristotle the

formal psychology of Reid, become then the contemporary neuro sciences and structural behaviors variation. But the term soul for the Greeks has in particular that quality of physical alloy, for Heraclitus the soul could be wet, or dry, and the transitions of states then give in this somatic semiotic which he granted panoramic status over human fields, of religion, philosophic inquiry, physics, , common usage, war, love, and so on through the interlacing paradigms of gold, the bow and lyre , fire-earth-sea-wind, war, are in the transitions tropes or turns of meaning, metonymic, which blend syntactical context then of alloy over psychology such that I refer to psychological colloids to mean approximately “monad” as mutually well within these parameters. The Greek word for poet-psych-psogos (psogos- blame) then seems in retrospect to direct towards Panamanian's “up along the way they pay penalty to one another for their transgressions” the realization of transgression or blame as that which marks contingency in turn, that affectus, or human passions as directing the mind, and then again those sites of transference within conceptualization a mutual logos. That for Aristotle the understanding of categorical thinking (i.e. genus, species and so forth as he invented) threads the chords of fate through transitions were the ontological pun of transubstantiation by which material witness is invoked upon status.





The clauses behind status as an idea are those derived from the Persians upon the Egyptian by which "simulacrae" semblance verbally disclosed as statue thus status and state were to be marked towards "theoria" or concept closer to philosophy and "goetia or the trace event as disclosed closer to art and magic by which forms, even formalism, are the elasticity of language become the plasticity of a global rendering within the material, the somatic of the semiotic as a torus, a palimpsest of overwriting and underdrawing.



3- Drawing Transubstantiation- of the ontological pun Designed *dasein* to *dessin* : spin trajectories and salients Designated between the denominations of the nominal from statue to status, artistic proofs and conundrums of the material argument become psychological colloids.

Praegnans Constructio: : : two terms conflated as one such as There-being = *dasein* referencing philosophy as between thereness of reference or trace elements such as the physicality of drawing and thisness as the incorporeal spirit of the philosophic bracket as *aperception* between mood and mode, a balancing act for which Rhetoric was designed as a principle of creative agency in the telling played out in a facultative configuration or as Degas put it “unusual combinations” note unusual is a word with pattern of *abaca*....(a sojourn of the *abacus*?)

Note: “ unusual” is a cognate of *ossia* , present participle of *einei-* being= to be...likewise *rose* and *rosacia* to the unfolding and enfolding of language within its shared being-drawing is *logos*: shared being of track and trace.

::;: Brachelogy brevity, as in *ecphonesis* (single word

::: Brachelogy brevity, as in ecphonesis (single word with exclamation mark) Brevity! (soul of wit or what?) solely!soleil!solepsism! That In art an argument shadows its substance I give over to grisaille as coordinating passage in the spirit of “seclusion argument” (impetus of the present statement as posited to its construction and philosophic bracket) The software argument in my computer identifies a grisaille function as “seclusion”. ‘Line” tends to reflect on brachelogy: modelling as such, in contrast references abbracciari or manifold of material argument as its corollary of marabella – marvel, both share – reflect in Presocratic “ Appeiron” or whole greater than the sum of its parts from their antinomy (anti- Gnome- gnome = that by which things are known: carpenters square or sundial)



art as trope
trope as art: associating agency- allusion
polymorphic & prosodic device= drawing
taking in that which binds: "chords" verse
and diversity antinomy-exit: recto-
rectitude...investment of psyche/ con-
cretization of self within colloid -> status:
"becoming" (philosophic bracket): sylleps
-is and chiasmus crossindex of "magic"
anagram of image (magii - to know across
....)



4- trope- language ability to project form of all kinds and formalisms
from visualization and proxemics and proxemics of visualization

Proem-Epilogue &: **Tropism of the Drawing Rhetor**

:Res. & Verba

Res= substance and verba the delivery in language (conditional status)-
transgression and contingency: seclusion argument: language as morphology
over topology and topography but at level of morphogenic also ontological to
artistic proof=ethos pathos and logos ->logos substance and lexis delivery-
style...logos thereness and lexis thisness, there-being: dassein their
compound at dessin design and drawing.

: goetia and theuria... in conditionality composed to synthesizing subject
and content as inextricable, rhizomatic and trace in concordance of a
sort, the trace events of style and the phenomenon of newly emergent
theory provoked in the art spirit that spirit essentially goetia (material

in the art spirit that spirit essentially goetia (material argument-configuration of the senses to sense of meaning within the language vehicle) and lexis while concept and theuria to become conceptual art as a tonic.

Post conceptual art reviews this content, as a rhea-lization.

Kairos:” the conditions of experience are simultaneously the conditions of the objects of experience”

➔ Kairos:

The occasion of speech is one that has exigency: prompts a response

- But within limits- constraints of place time culture and audience. The art ethos of relating to audience can be seen as heaving heavy roots here.

>Kairos essentially -.- “TIMING” as in “ the conditions...)

Kata : from above (present day vernacular it's gonna go down)- accusative motion in speech ie towards a subject- MOTION TOWARDS AND AWAY AN OBJECT CREATING SUBJECT

**HERACLITUS —“ KAPNOS”: SMOKE (FIRE FROM ABOVE WITNESS FROM ABOVE) “IF EVERYTHING
TURNED TO SMOKE THE NOSTRILS WOULD SORT IT OUT”**

IS A PHRONESIS OF kAIROS timing-fitness-aptness-opportunity-apropriateness)

Ornament and decoration: if trope is decorous via a status of trophy or assemblage by which it constitutes the world of perception to the perceivable and thus a hermeneutic in flux it is limmable, perceptible, drawn of or to or within or about or throughout, ontological in short, that status is resolved to ornament or that which one no longer notices: the subliminal or a form of trace at the junction of a kind of erasure, a standing ghost. I think the Heraclitus statement on smoke as a pun upon the trope of Kairos or aptness and kapnos or smoke reflect yet again on “hypokomeinon” or the absence of koinoi (topic- commonality) within stratifications- that is, layers embedded yet not consulted, hypokomeinon then meaning essentially the stratifications of an argument between opacity and transparency.

¶ Thematic

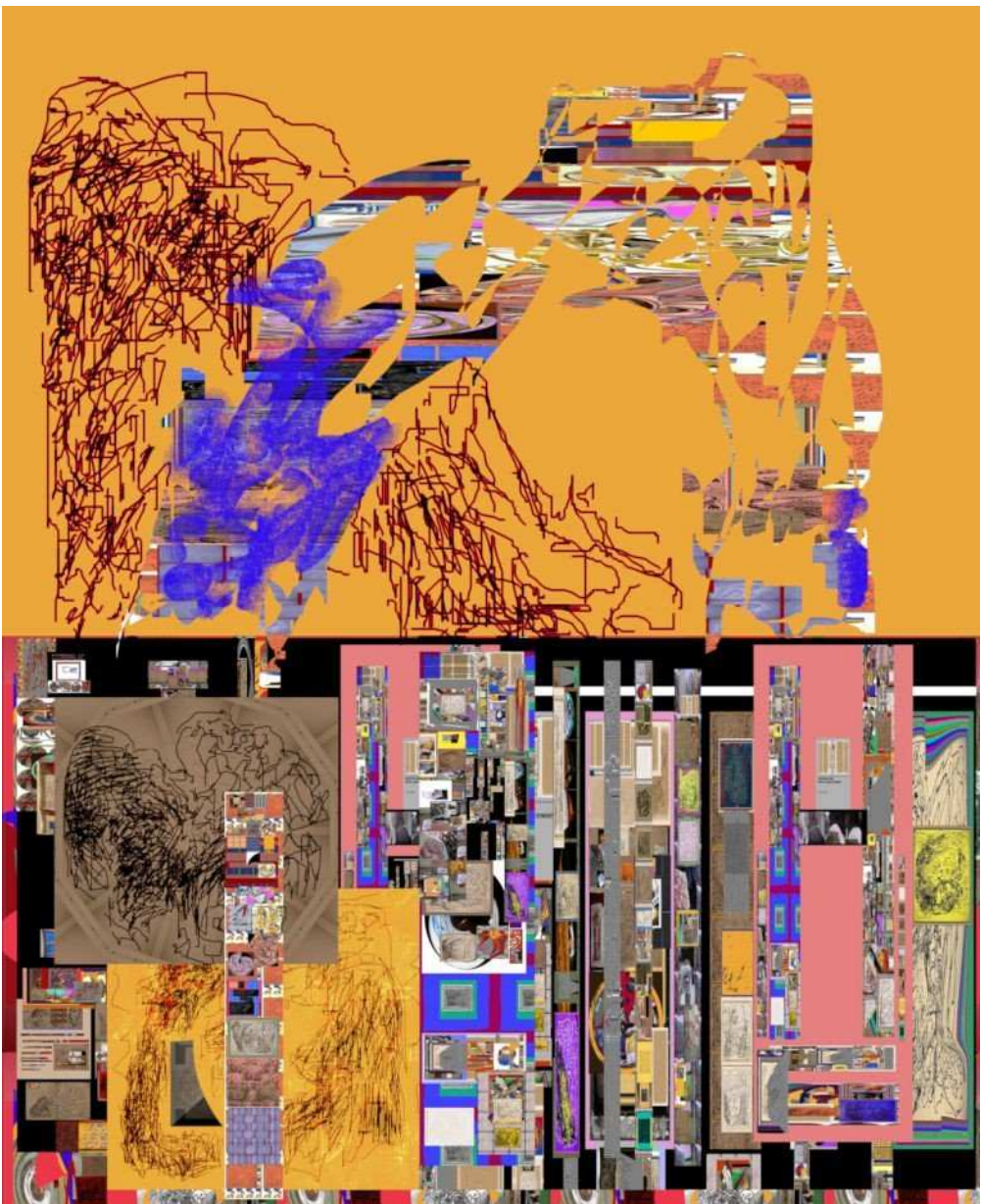
Σ To establish the conditions of experience within a morphology of subjective analysis topological to poetics and stylistic layering of such denominations towards tropes of material and conceptual agency and art agenda of cultural morphogenesis within Aestheticsim meaning art for the sake of art, knowledge for the sake of knowledge and drawing for the sake of drawing as mediation.

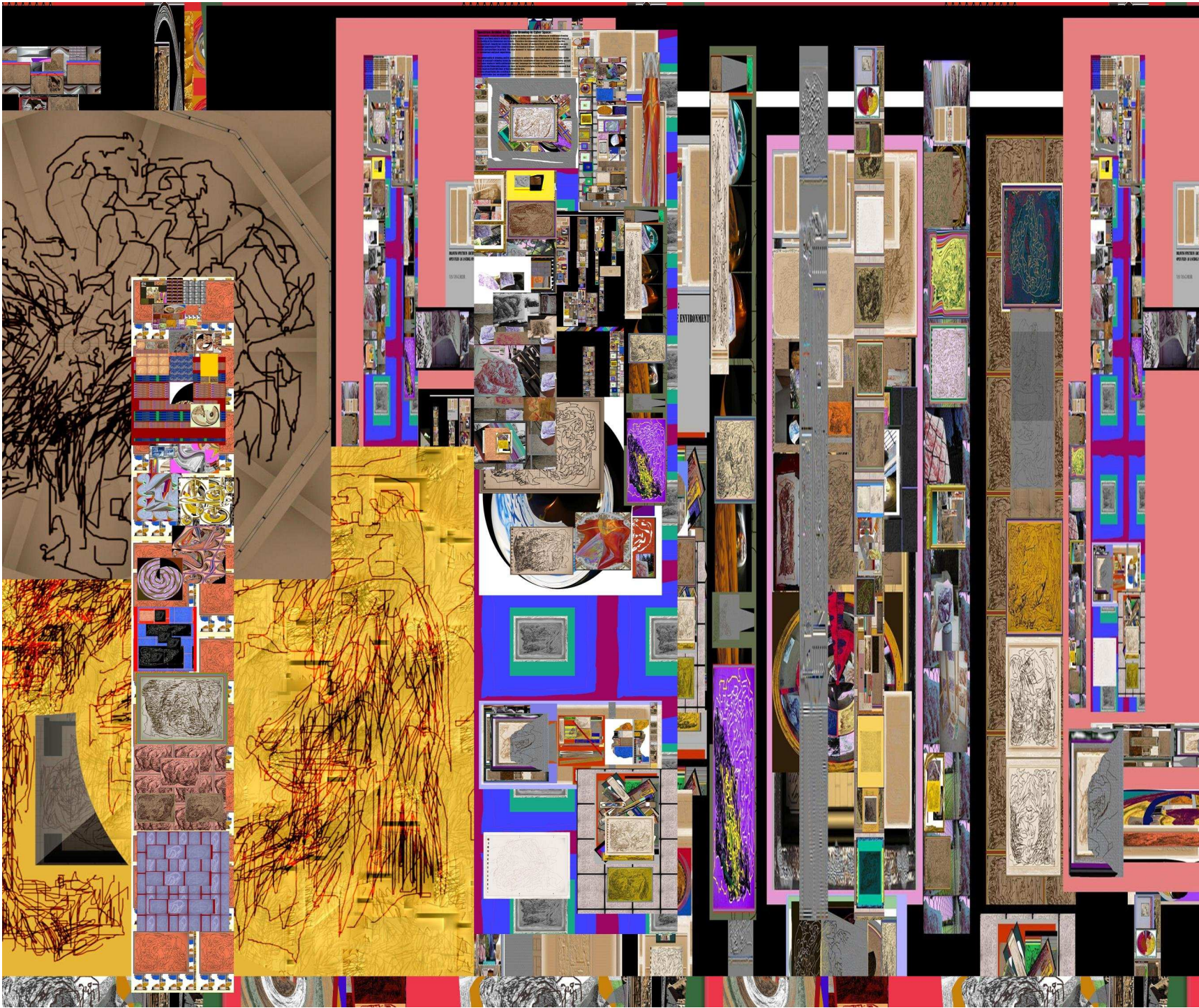
Σ This then is mean to displace the commerce of art towards a development of archives shared- highly accepting of Institutional Critique as a theoretical source for developing new resources of art-as-archive in a dynamic spirit of the artist's own creation with drawing figuring as prestidigitator between mood and mode.

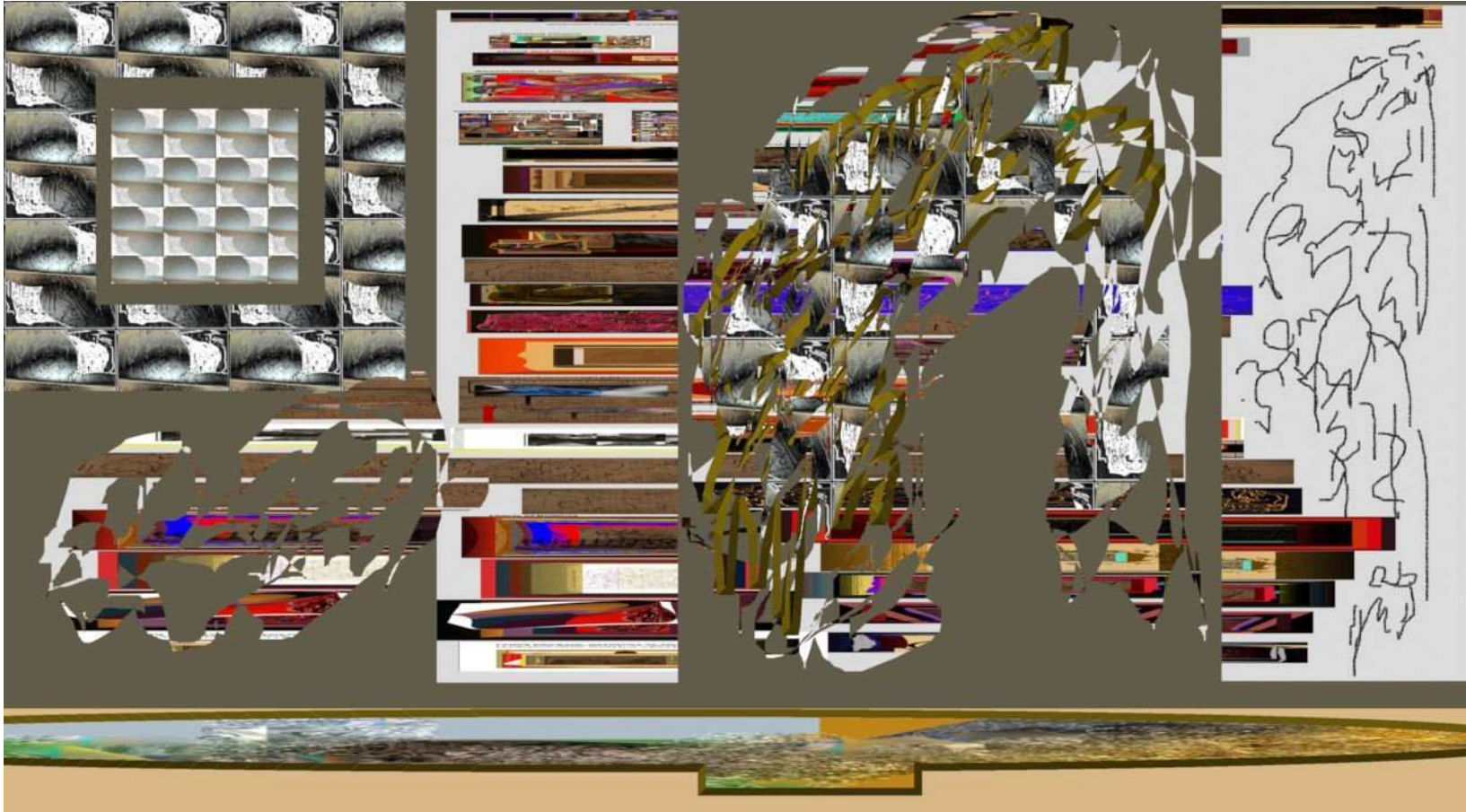
Π The Congruence:

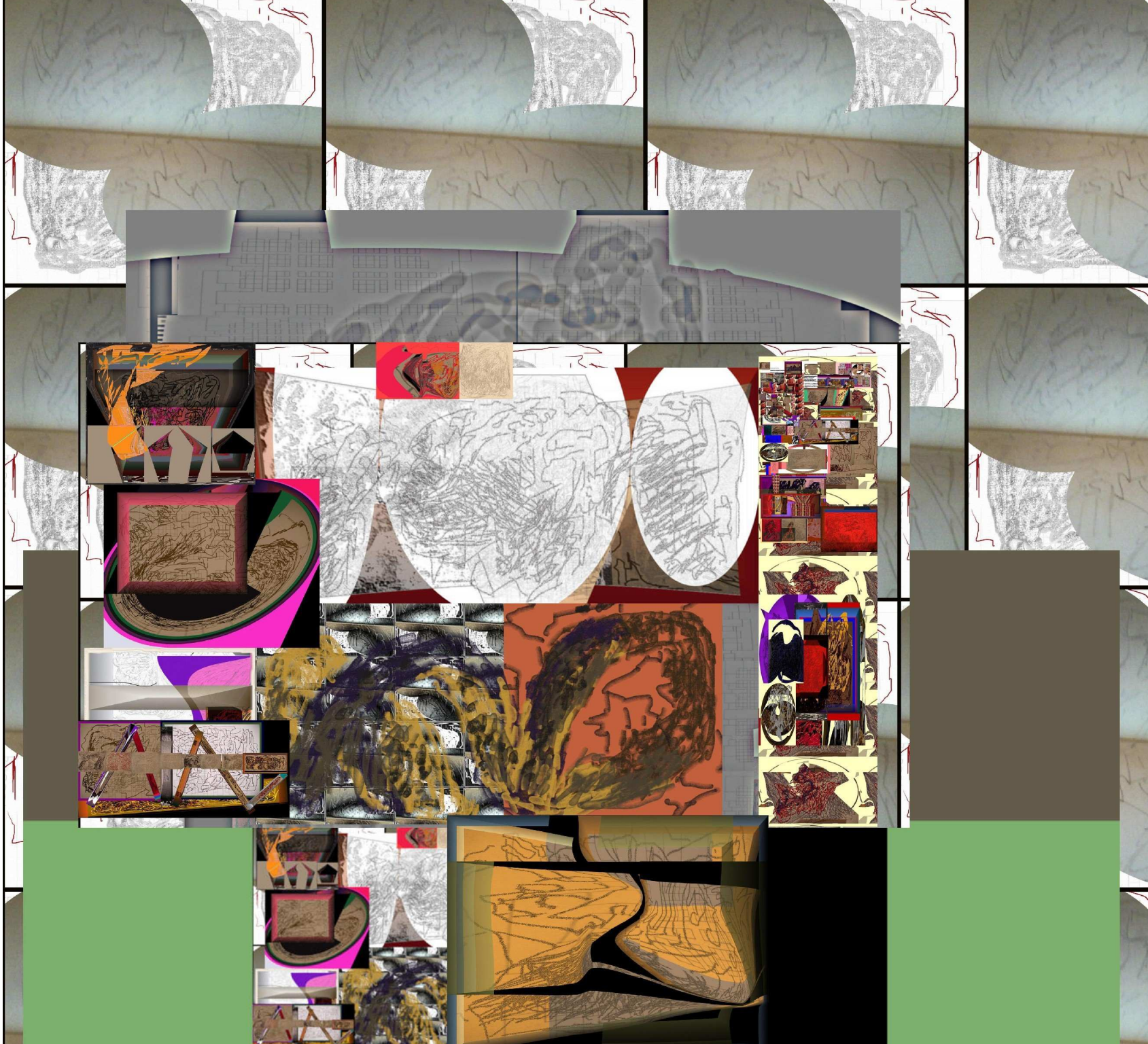
Σ Of a world constructed in language to meet the art of its perception was thematic to the architectural rebuilding of the ancient Greek city of Miletus which became a center for the Milesian Cosmogony: the PreSocratic meeting of nous or culture and physis- the cosmic order from the Egyptian sense of genesis within a primordial chaos became a consideration of cosmos, while the Orphic orders of demonstration to consciousness through art met in the new city the revising of theaters which, associated with Orpheus as quasi- religious chose the new style of a semi-circular style: the idea of bios- the root of biological means “bow” and this attribute is remarked towards the arts of perception between human and cosmic culture by Heraclitus in referenced to the bow and the lyre for example (as chords of logic the bow and lyre bolero as it were…) – or again :” the beginning and end of a circle alike meet origin”- this ideation of simulacrae figures in the structures of ensuing philosophy which state phenomenology in relation to antinomy or paradox to search out the levels of extricating logical knots within creative loops. Our computer culture similarly constructs in relation to “strange loops” as early computer phrased the implicit self -reference which emerges and is highly shared in art i.e. Hoffman's Goedel Escher Bach and Eternal Golden Braid…

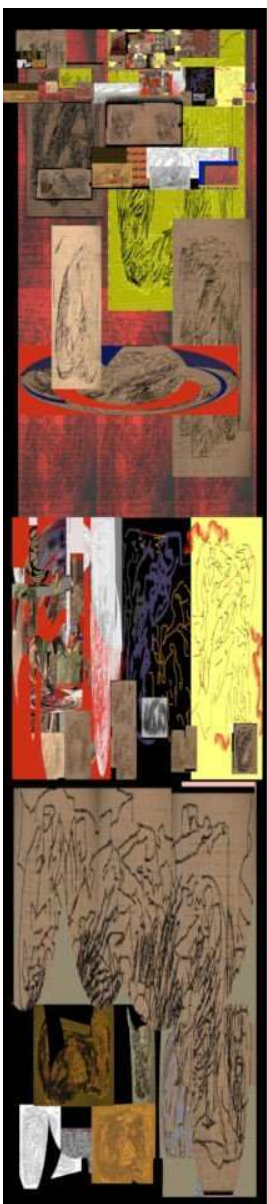
The Net… the net effect of the internet itself probably mirrors the intuition of evolution made to the general idea of reincarnation carried by the Orphic cults built on the sense of morphogenesis topologically implicit in game nets as then distributed to temples in Σ which the spectrum of development across species becomes apparent in the sacrificial tableau which is also carefully recorded.

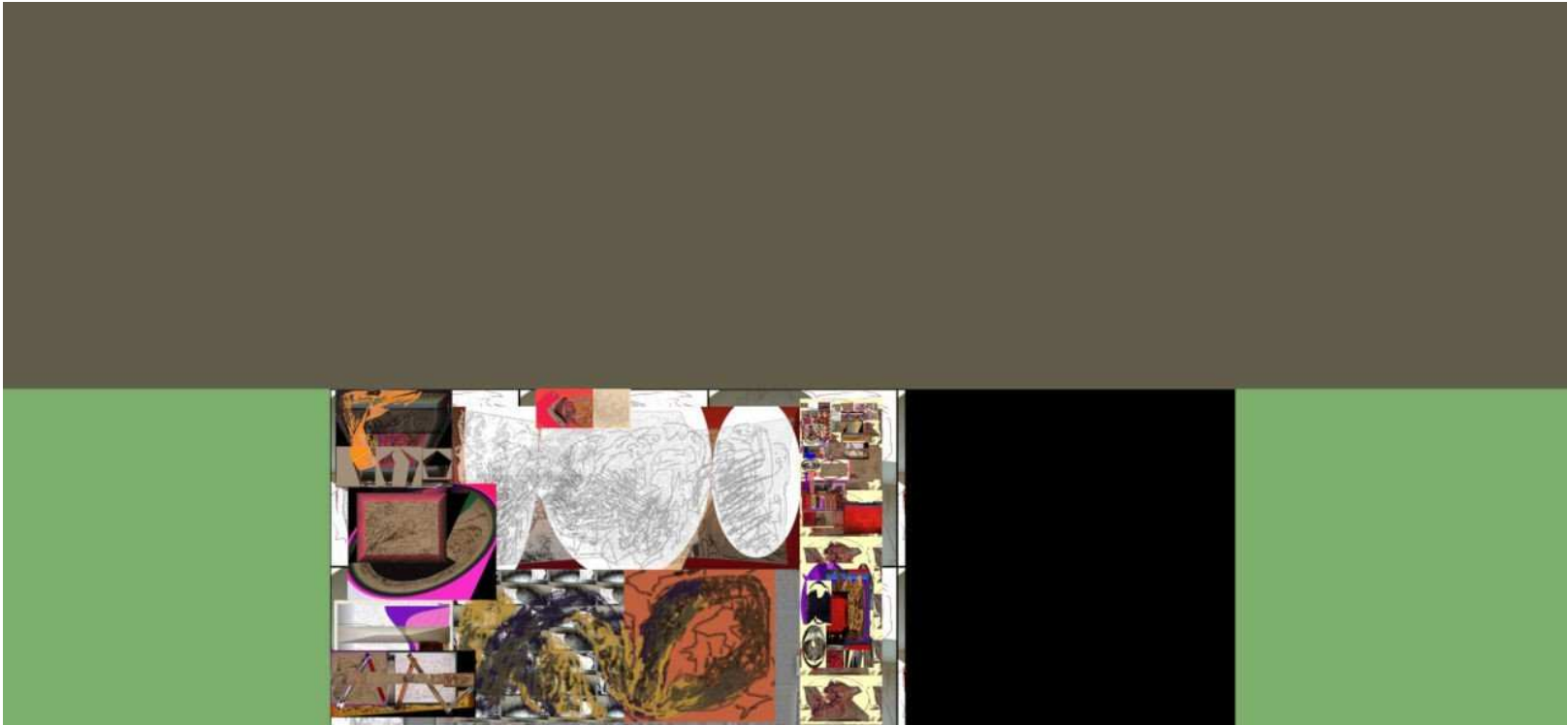




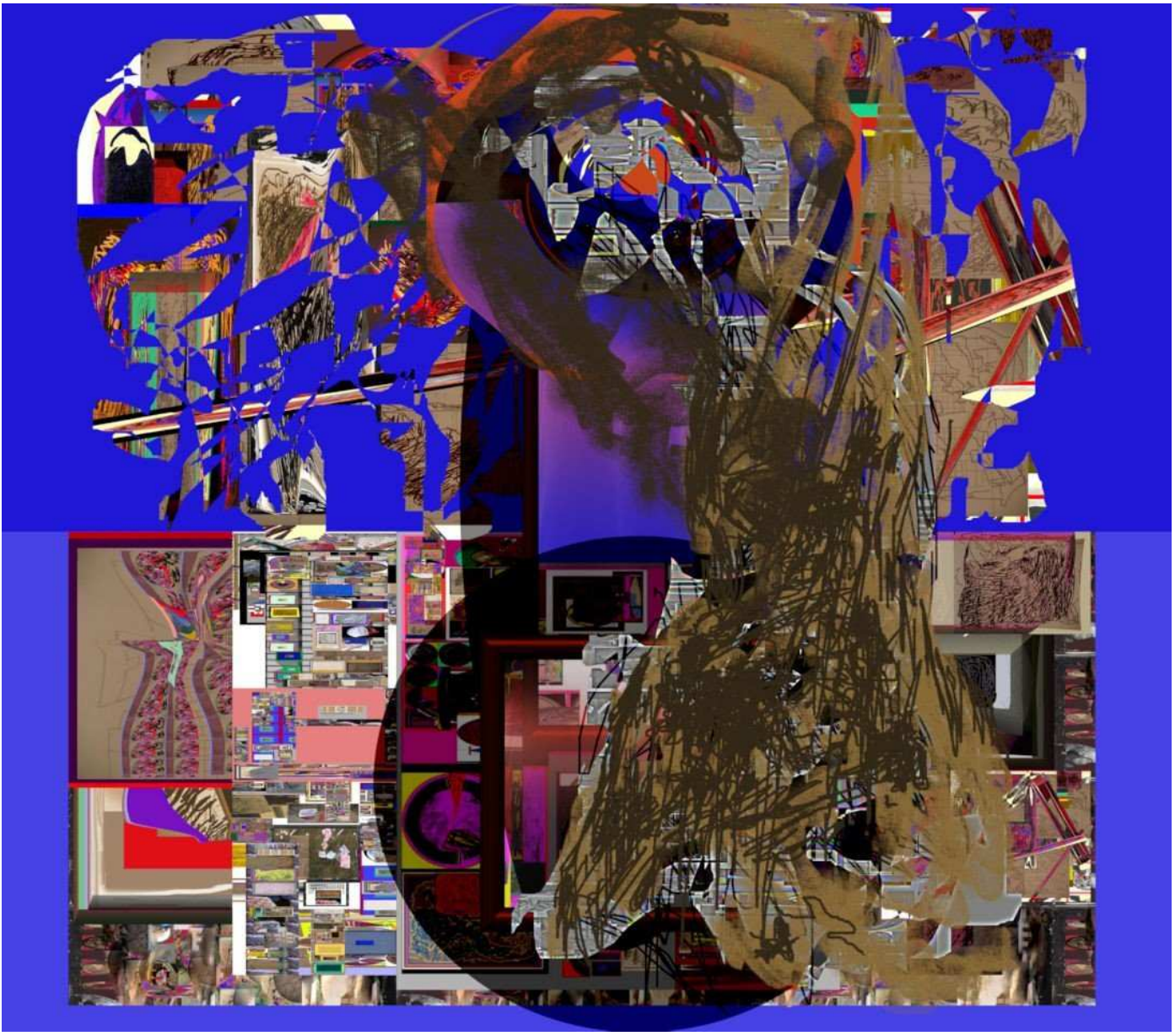


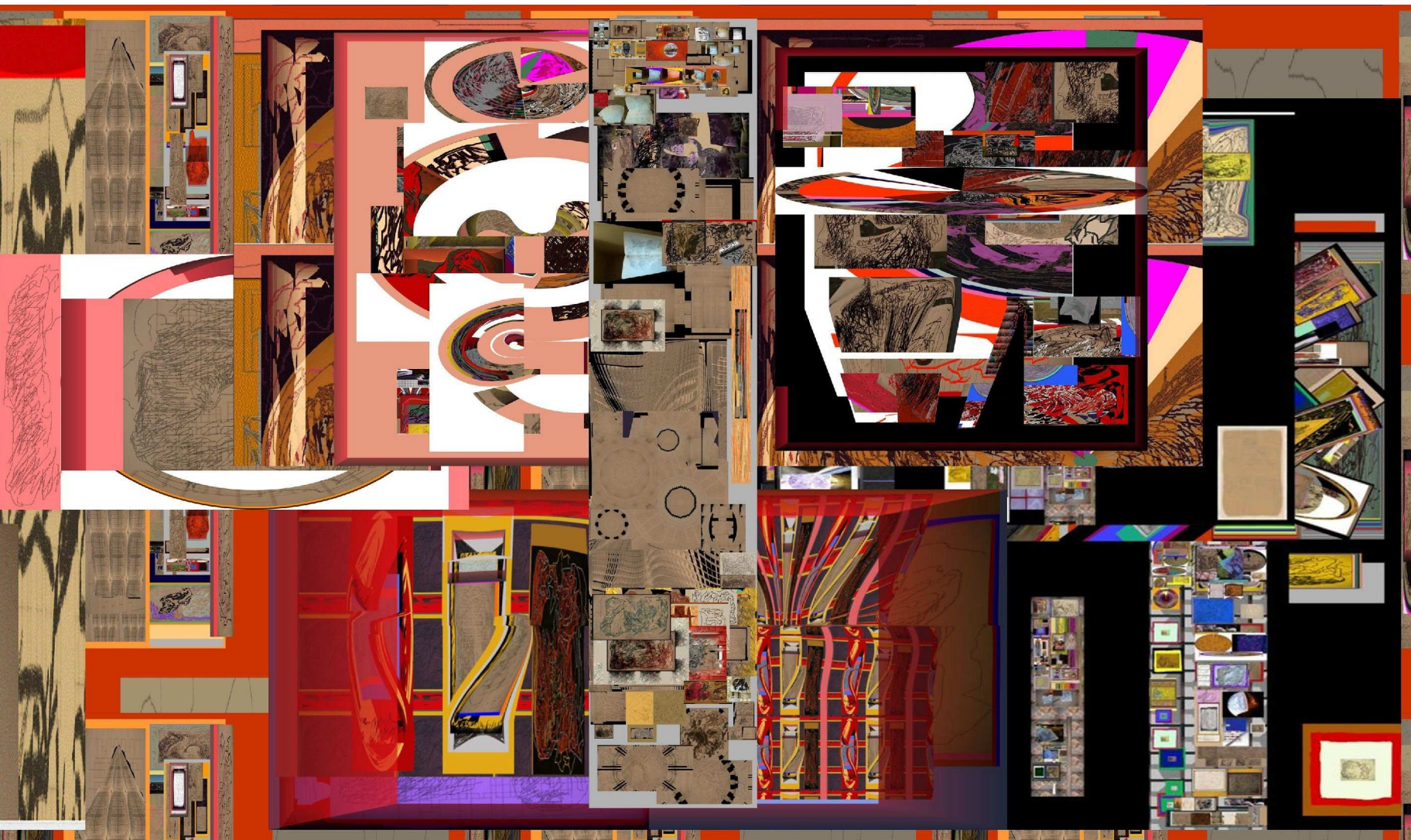




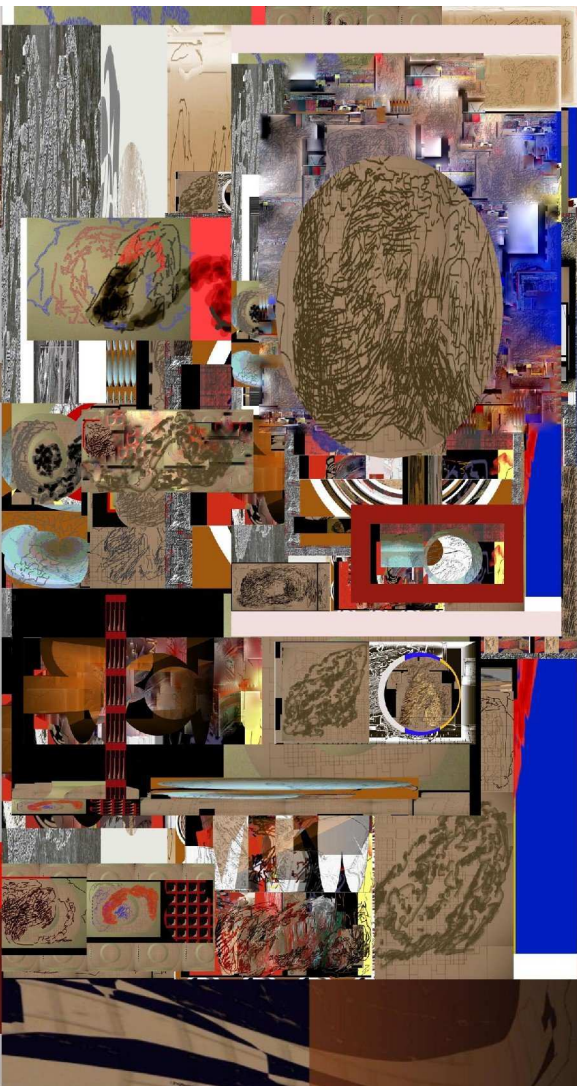
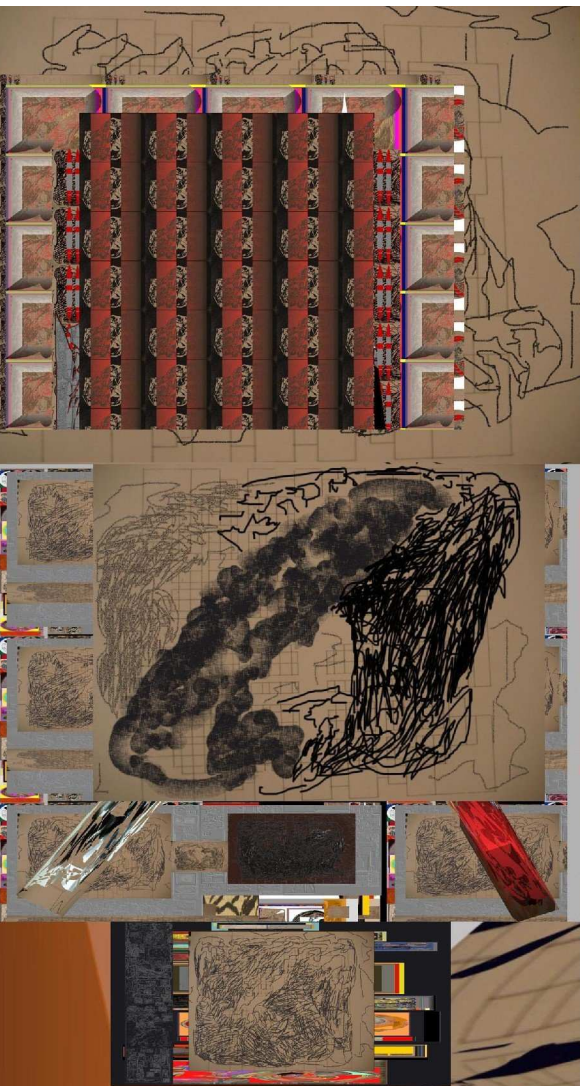


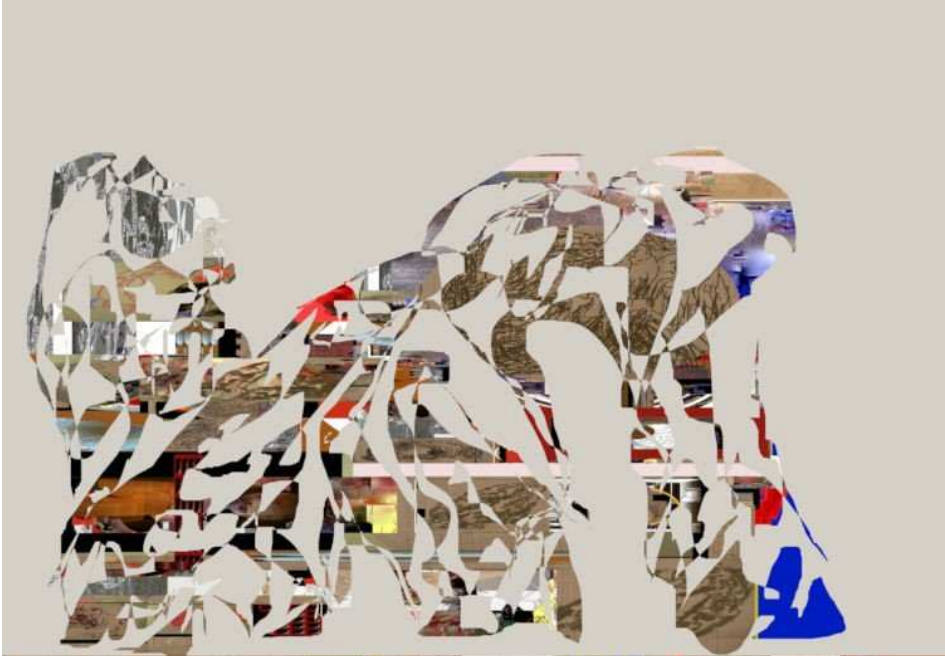


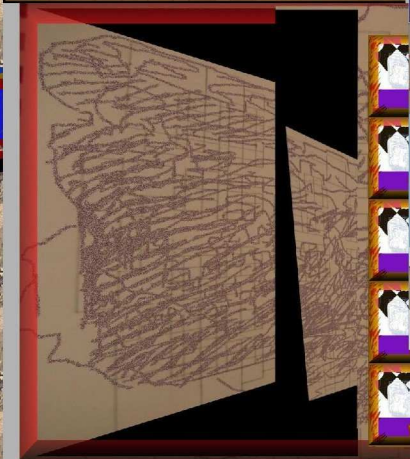
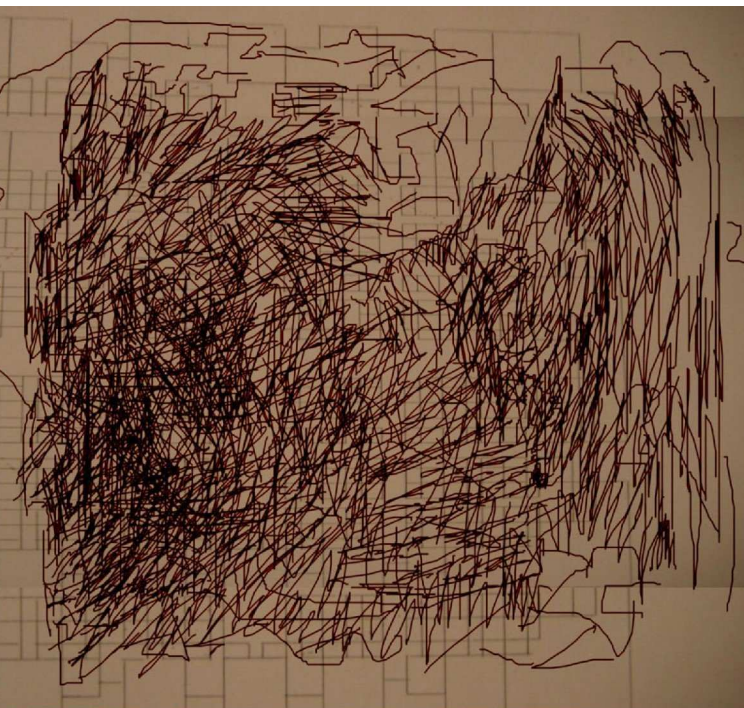


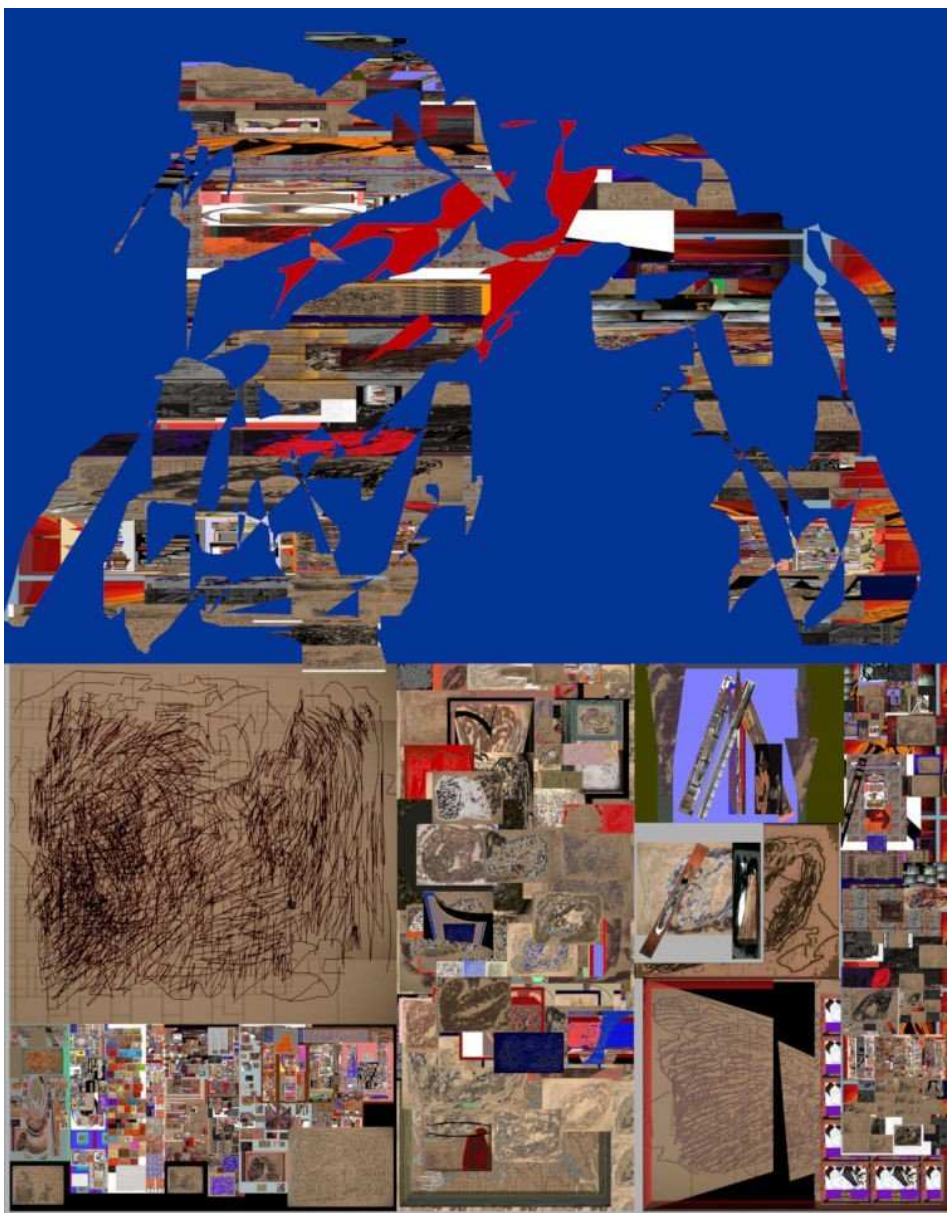








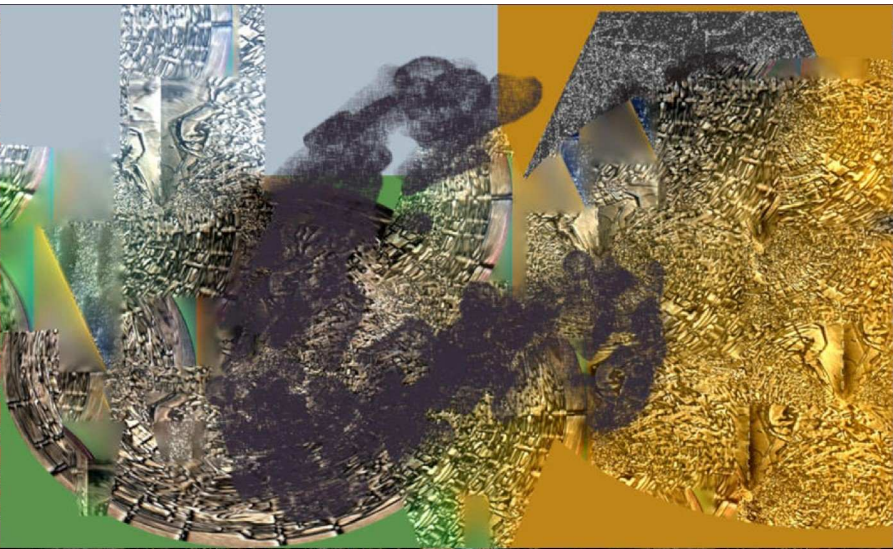
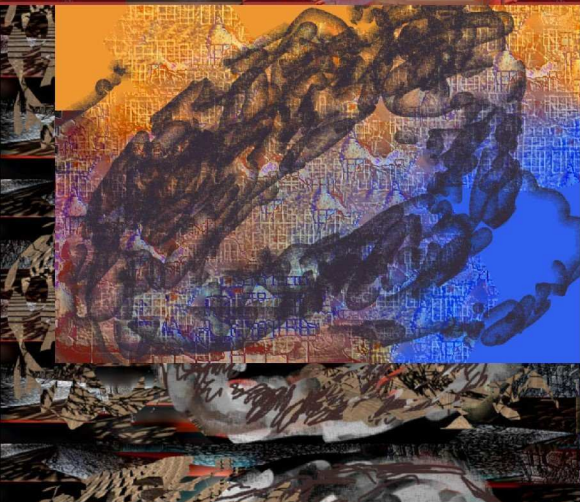




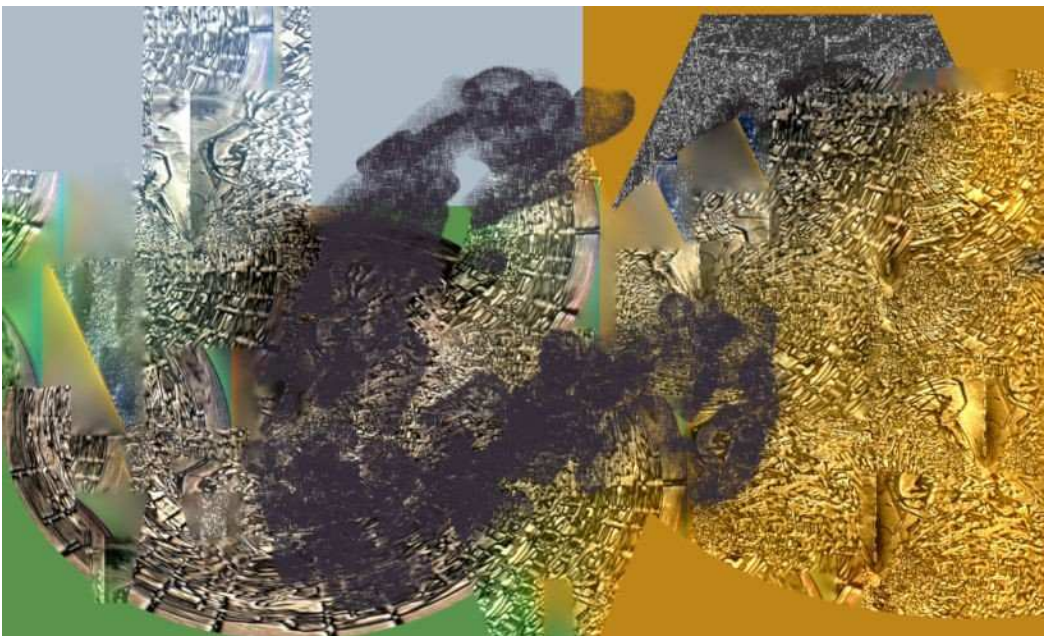






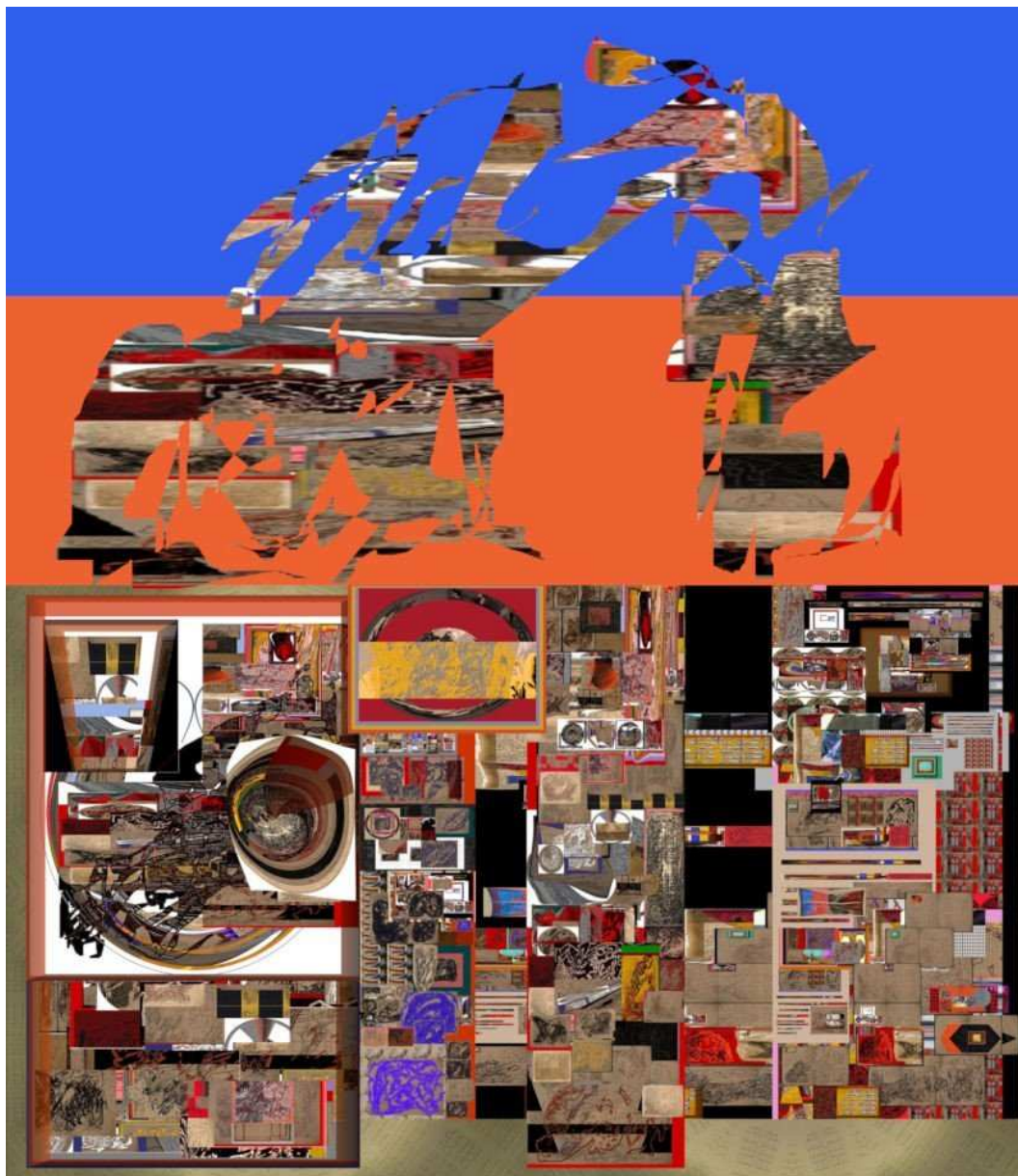






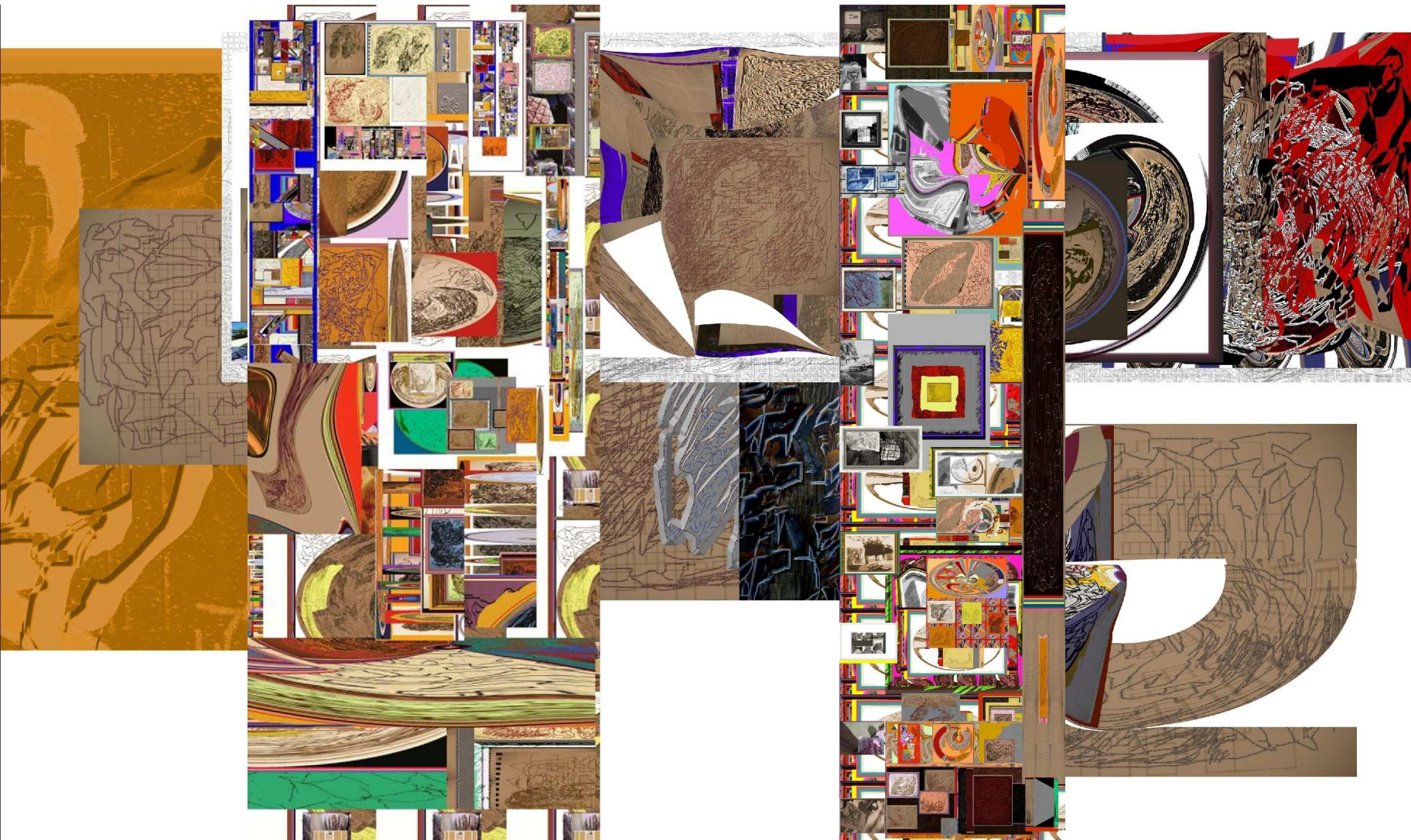




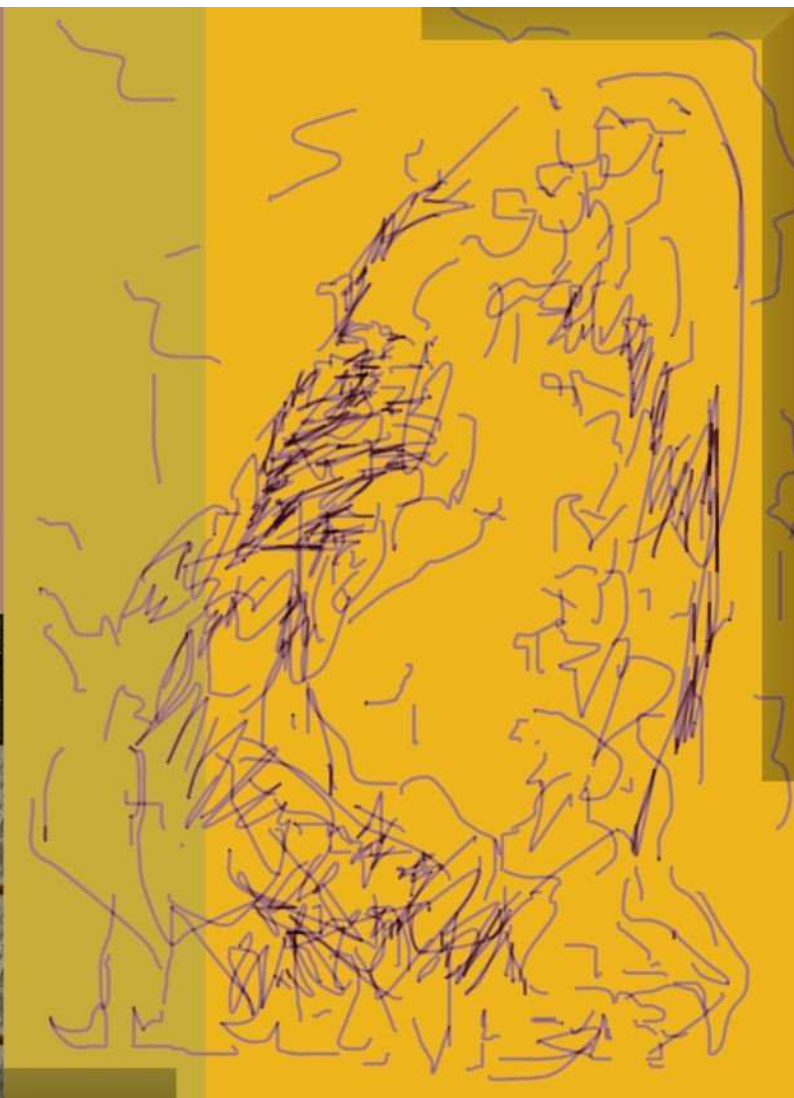
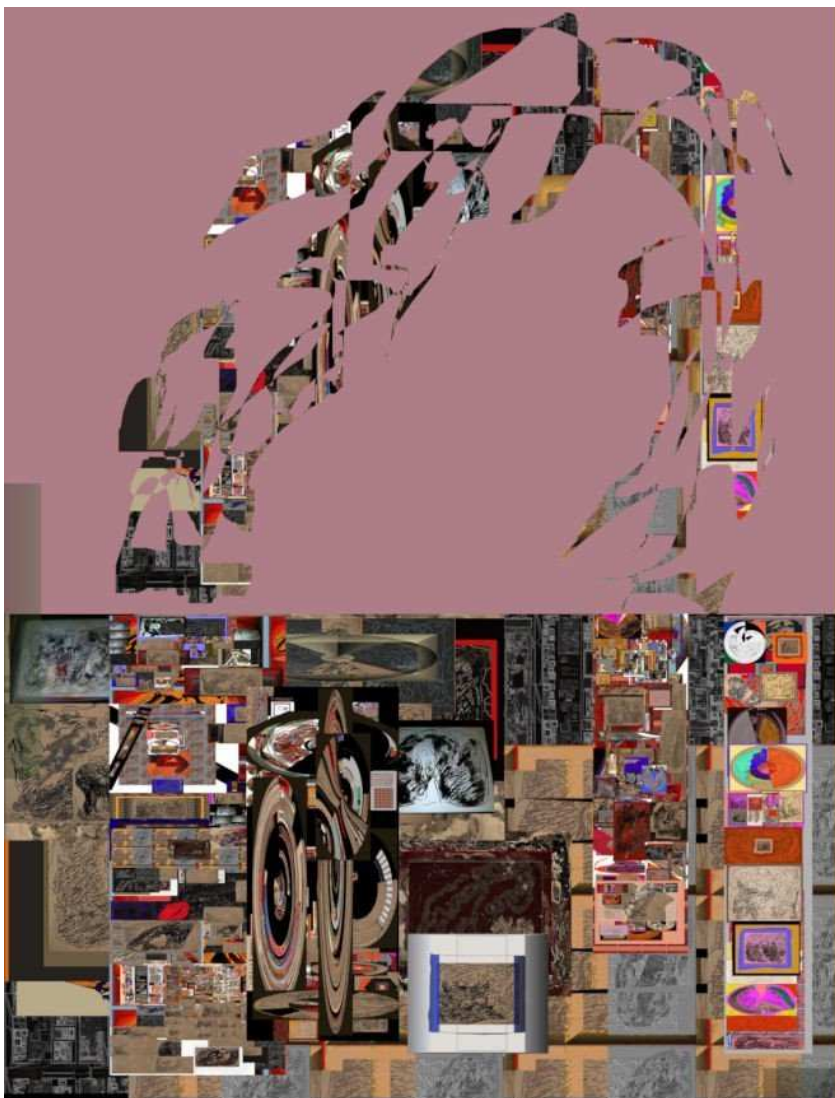






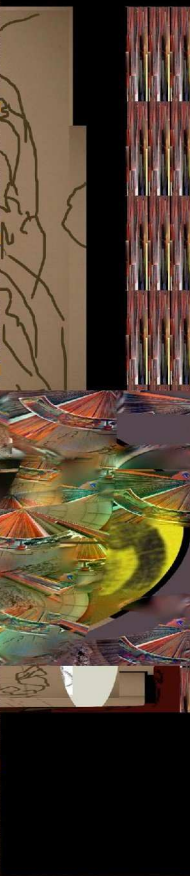
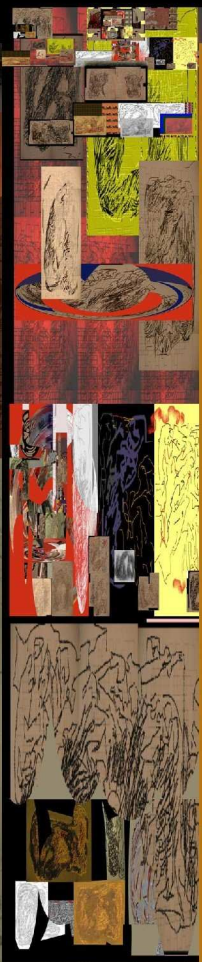
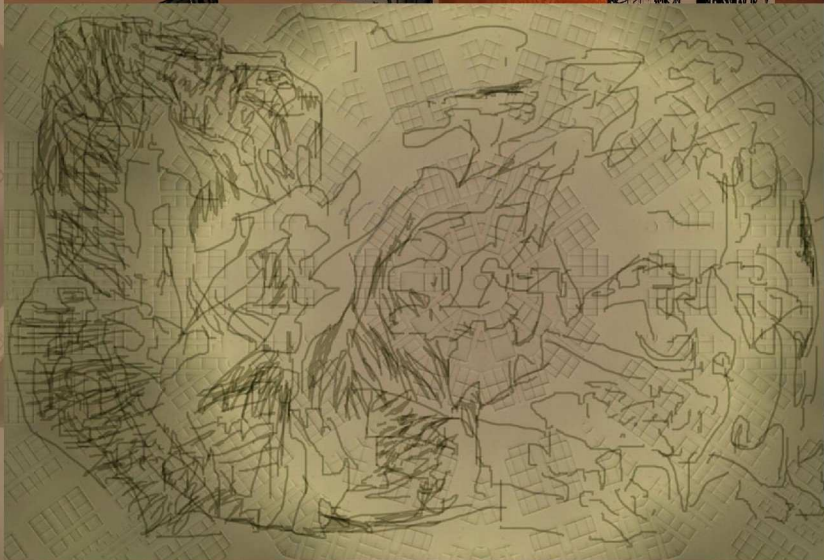




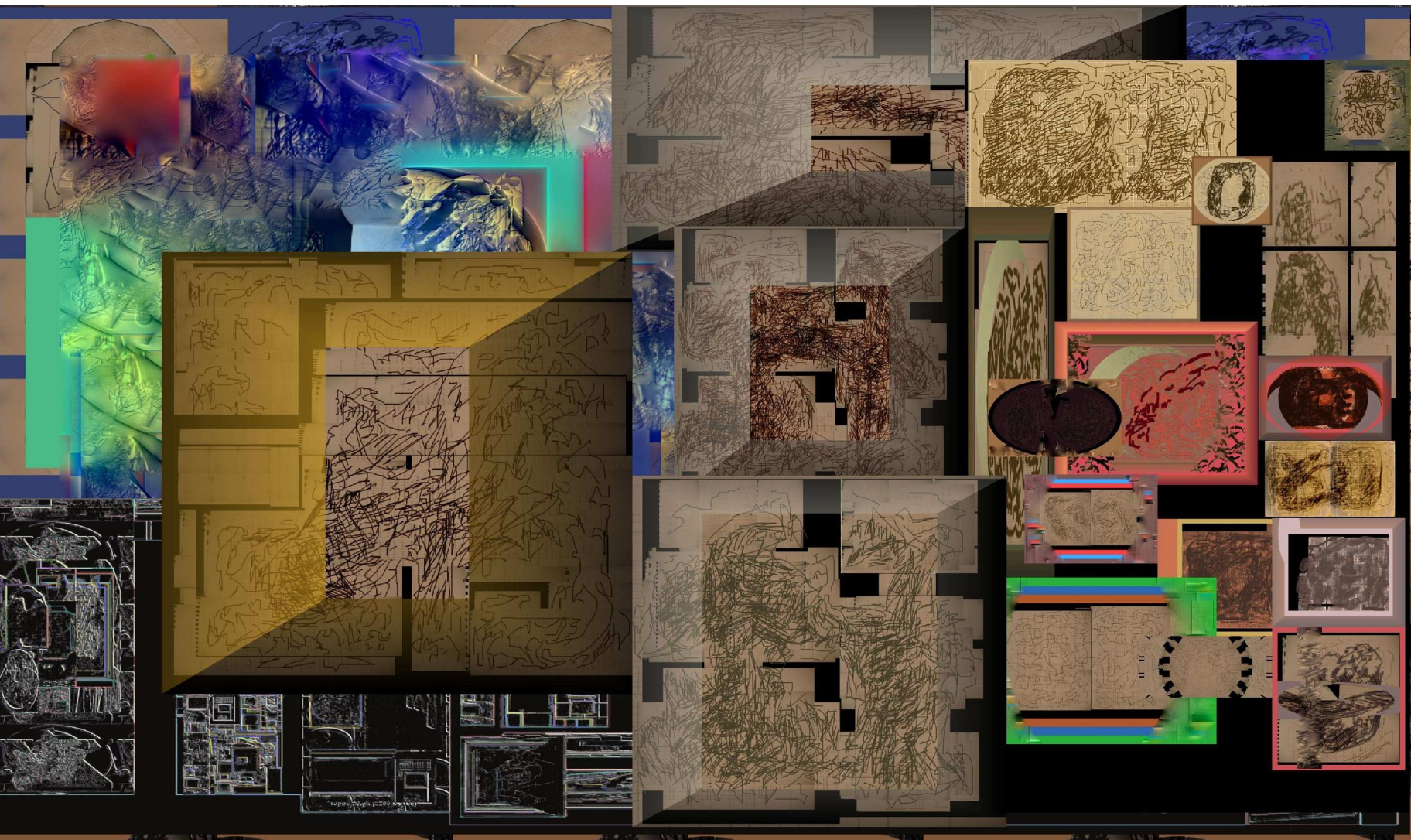


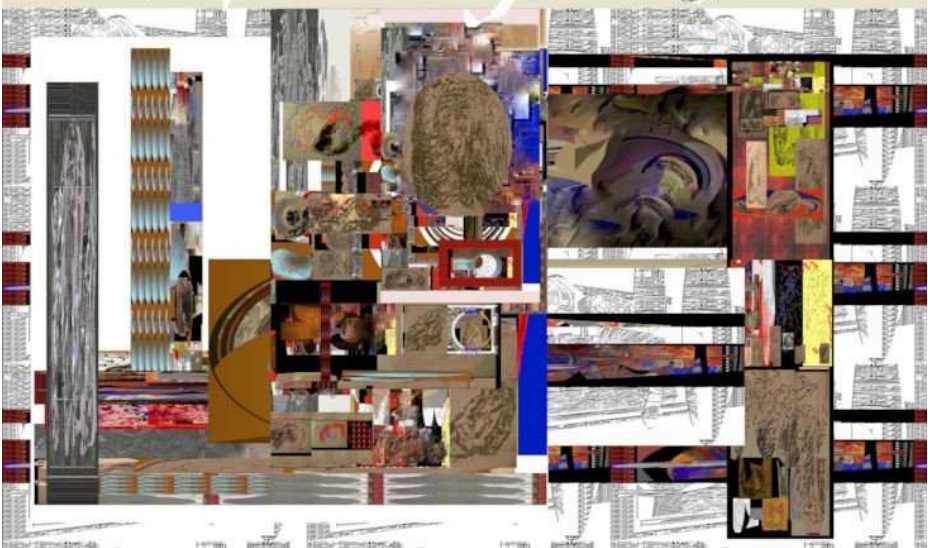
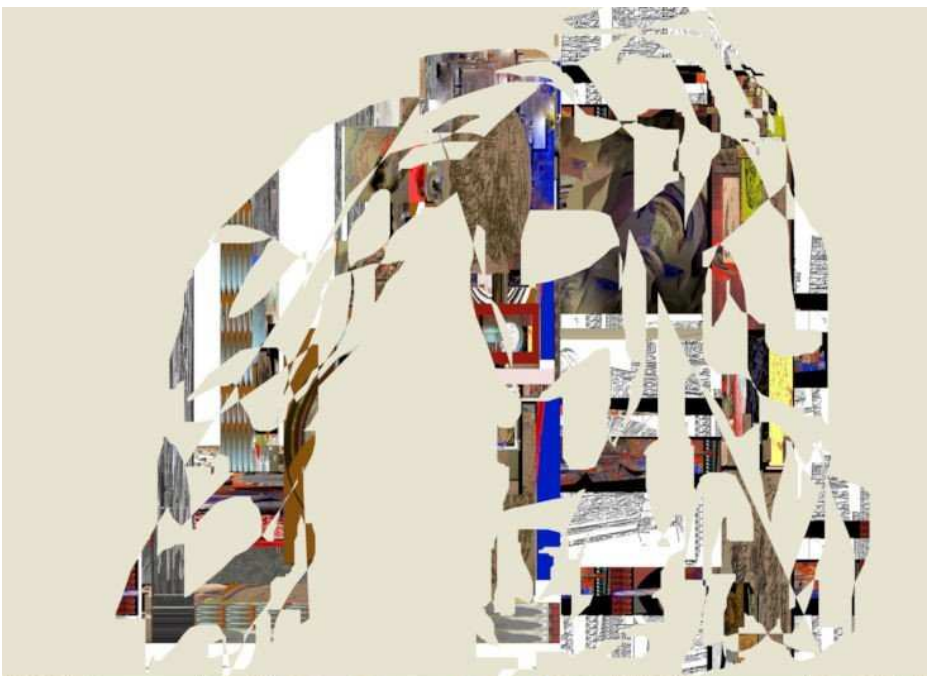


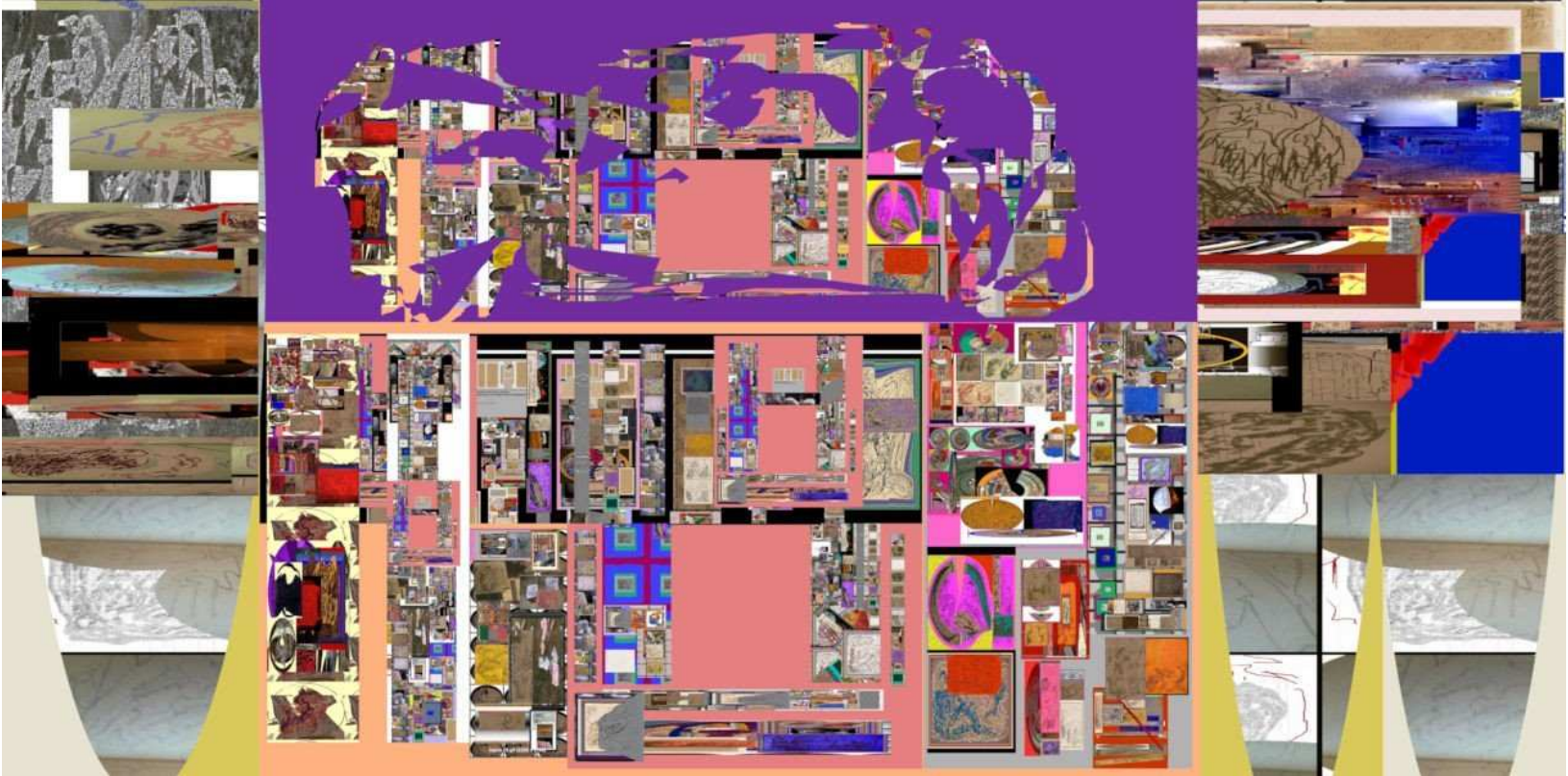


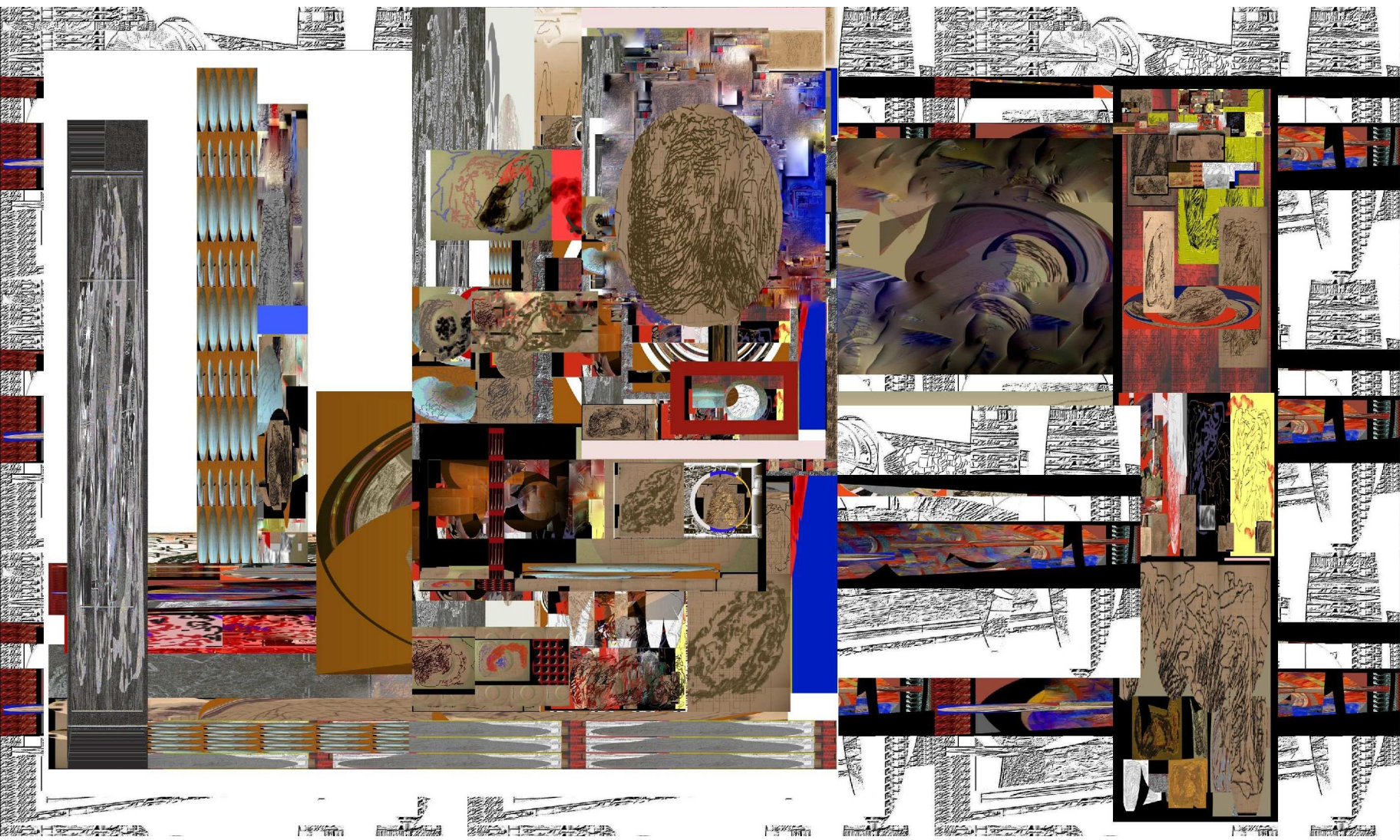


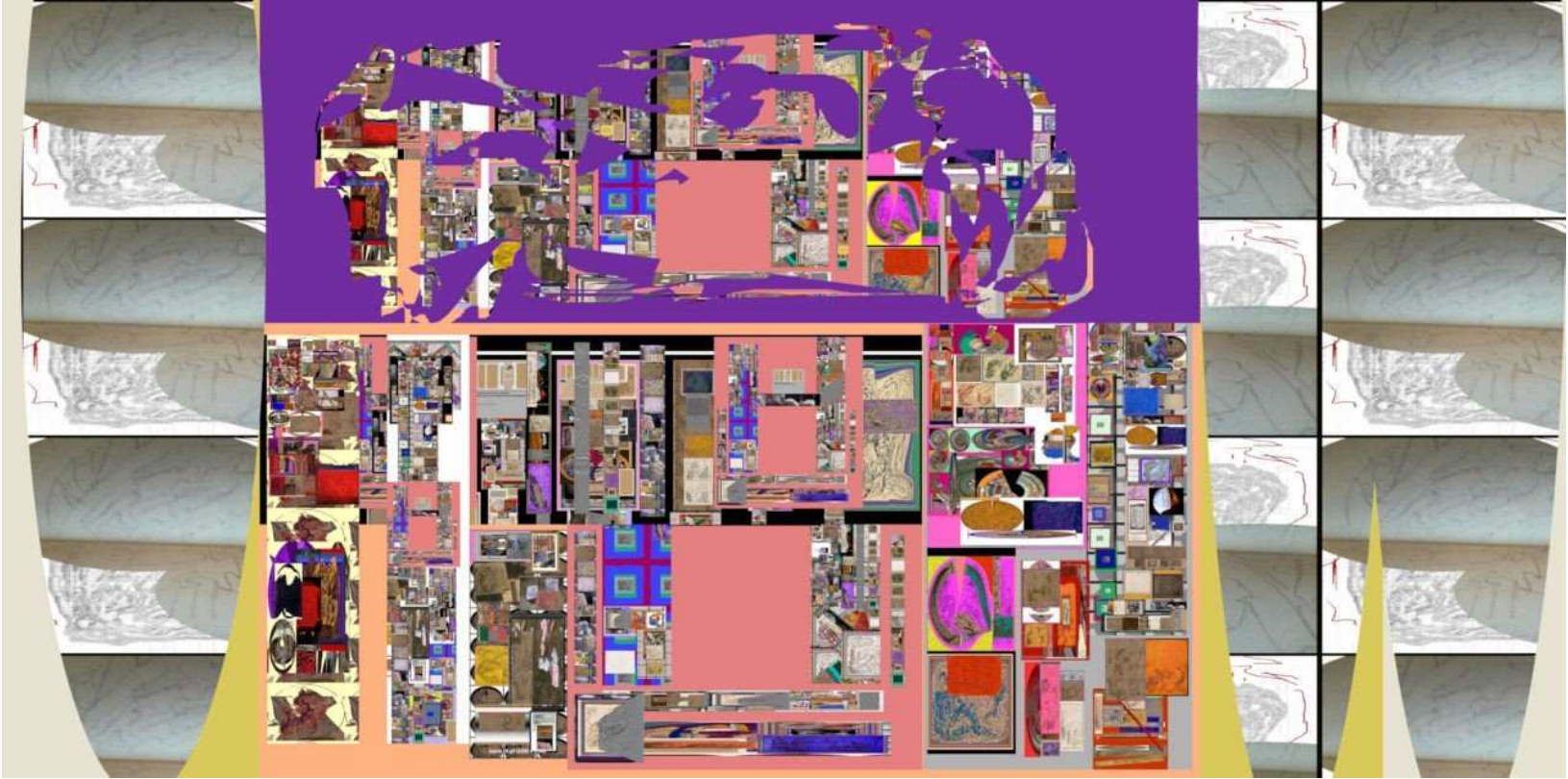


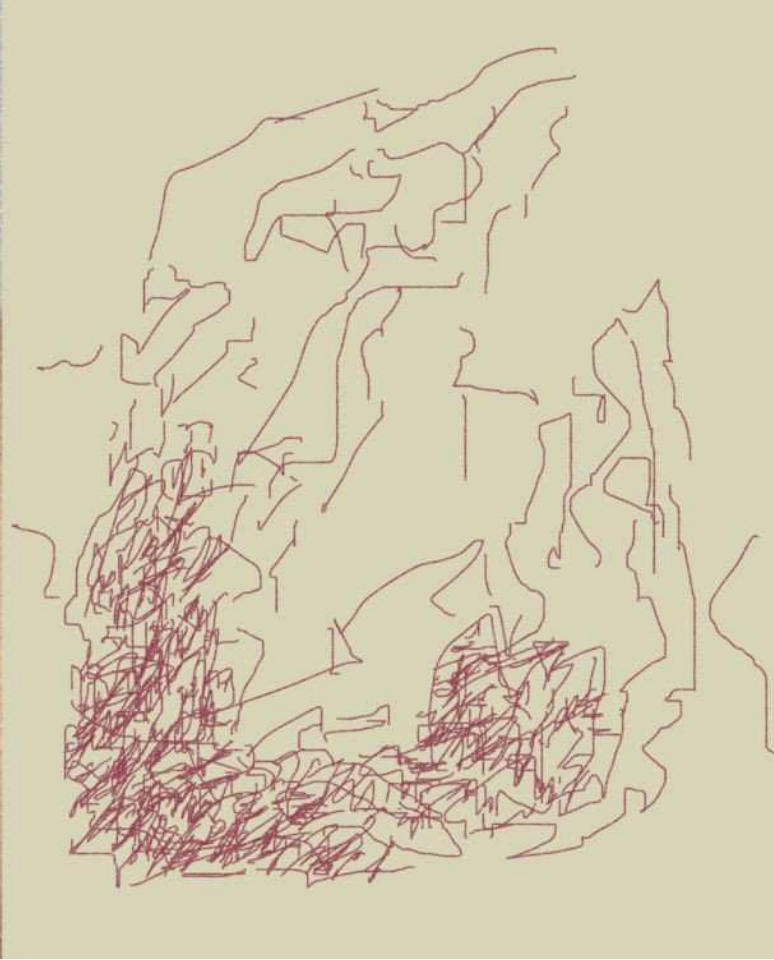
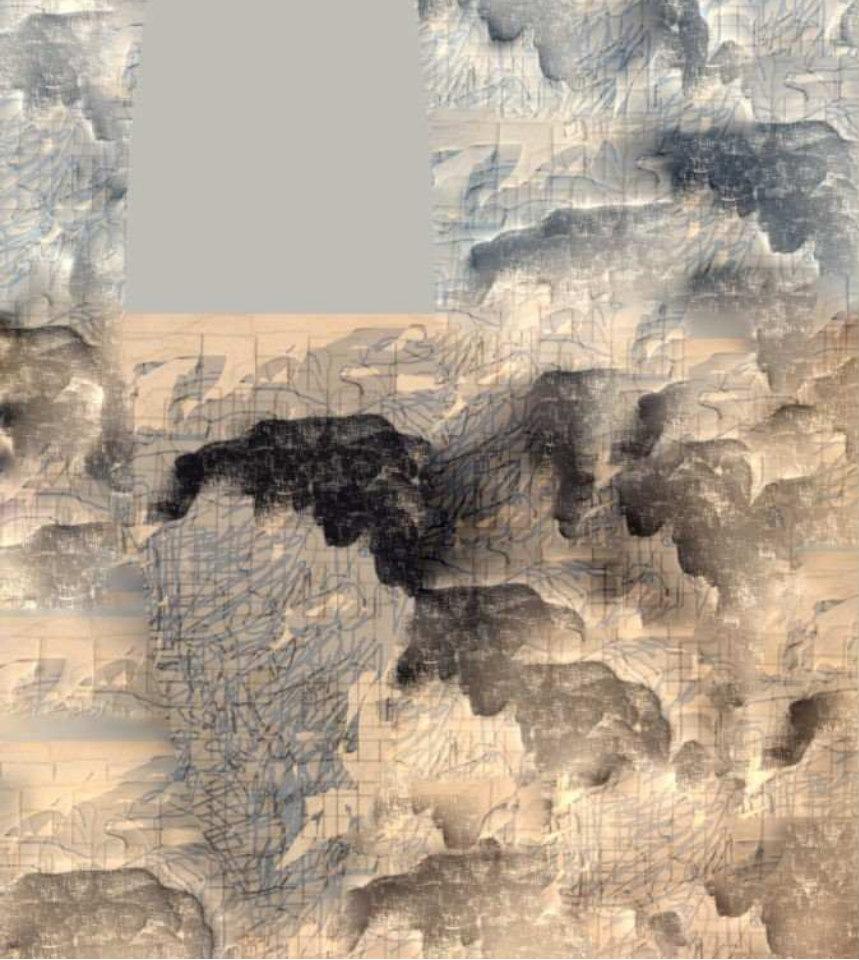








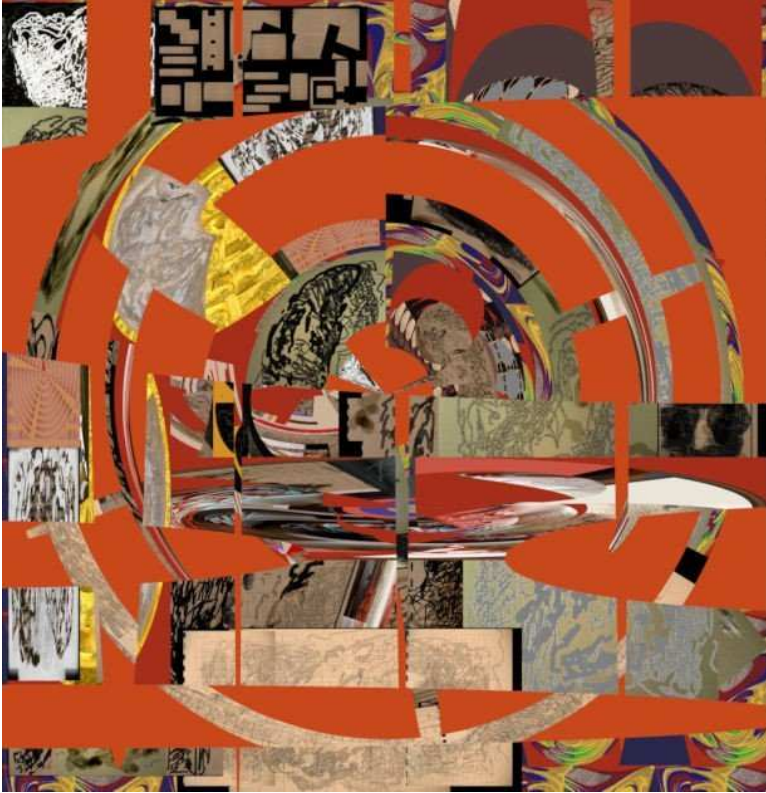


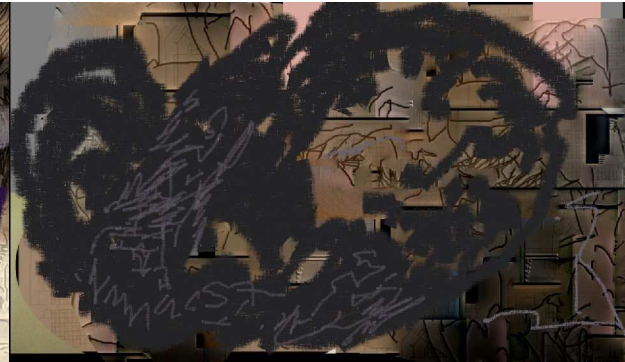
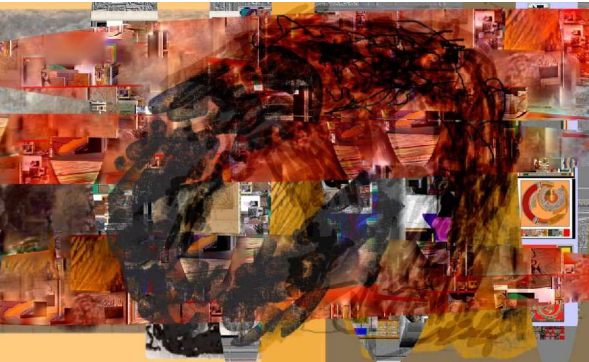
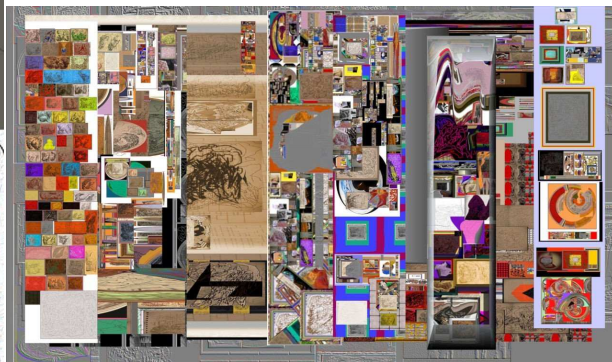
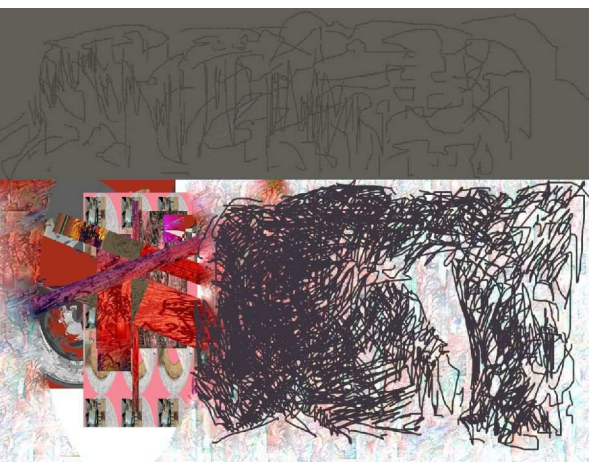
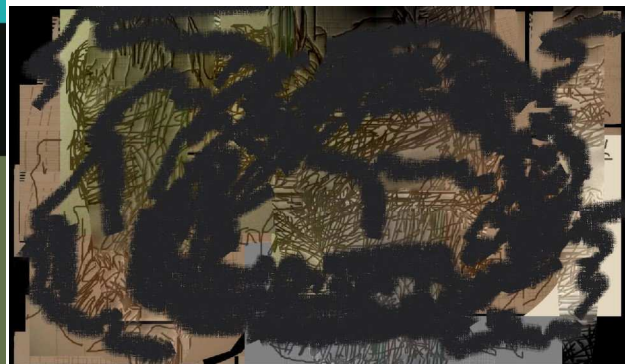
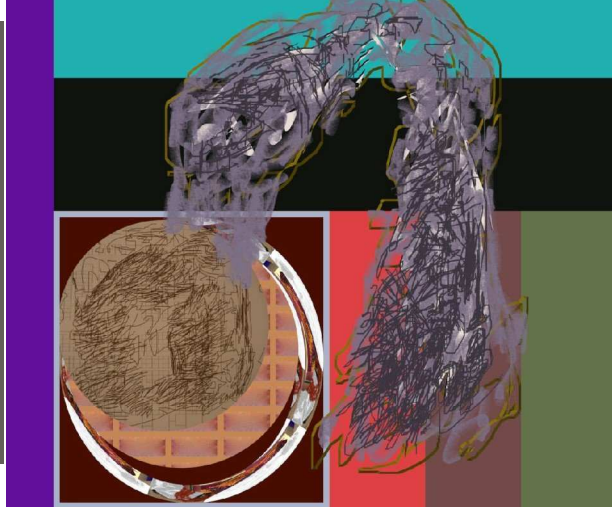
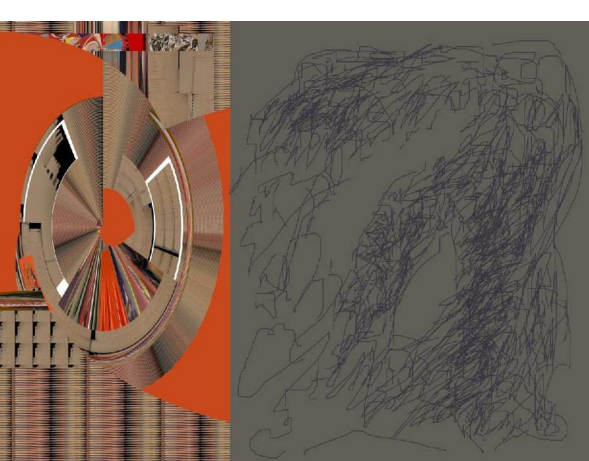


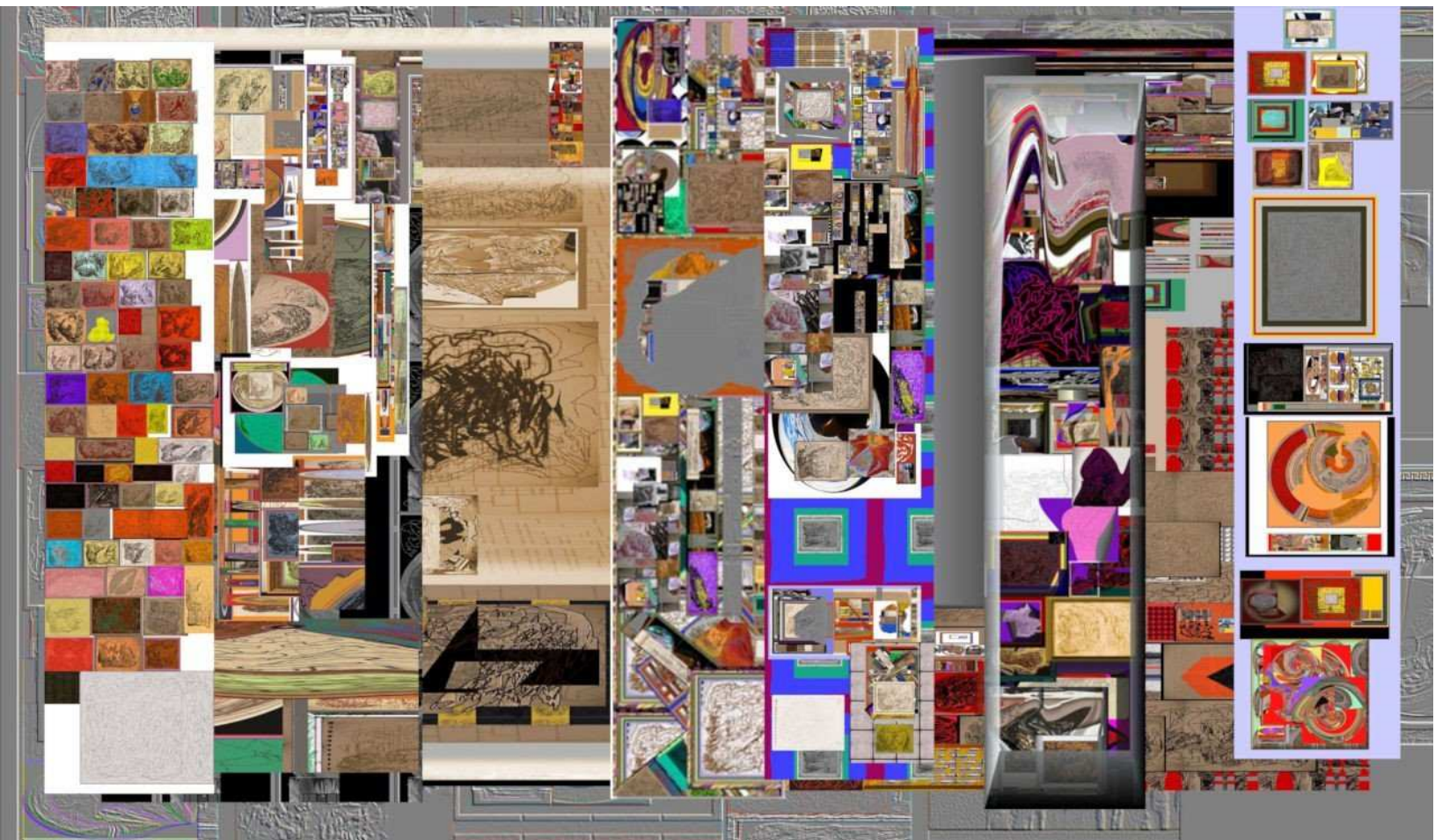




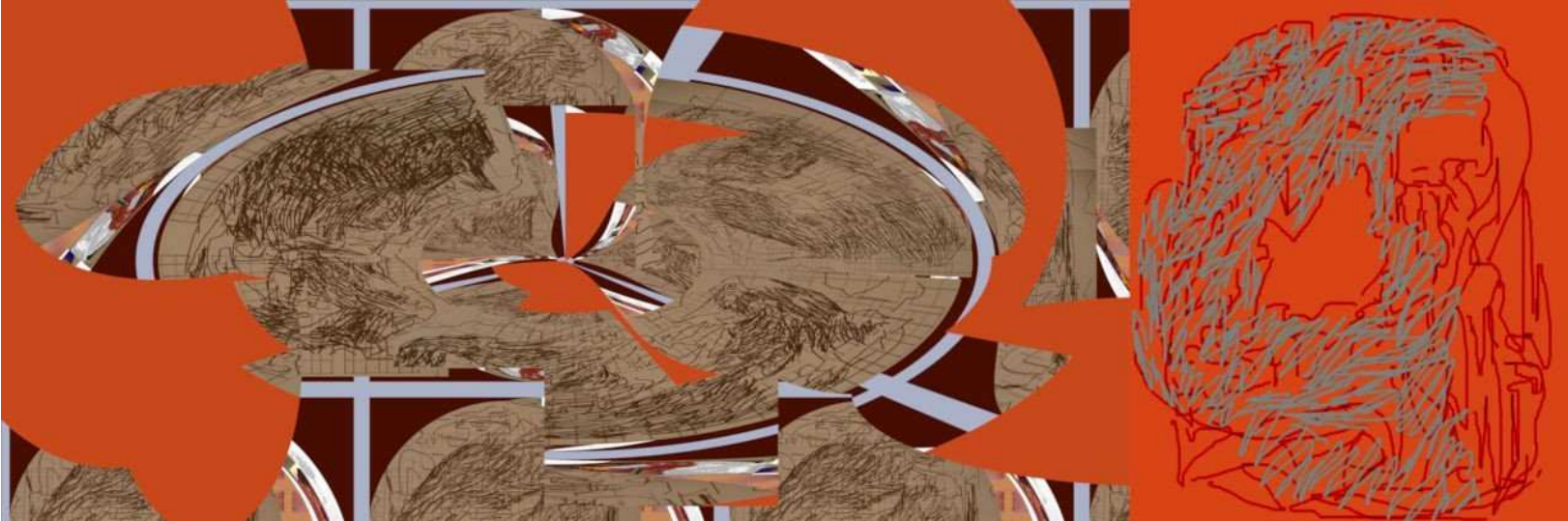


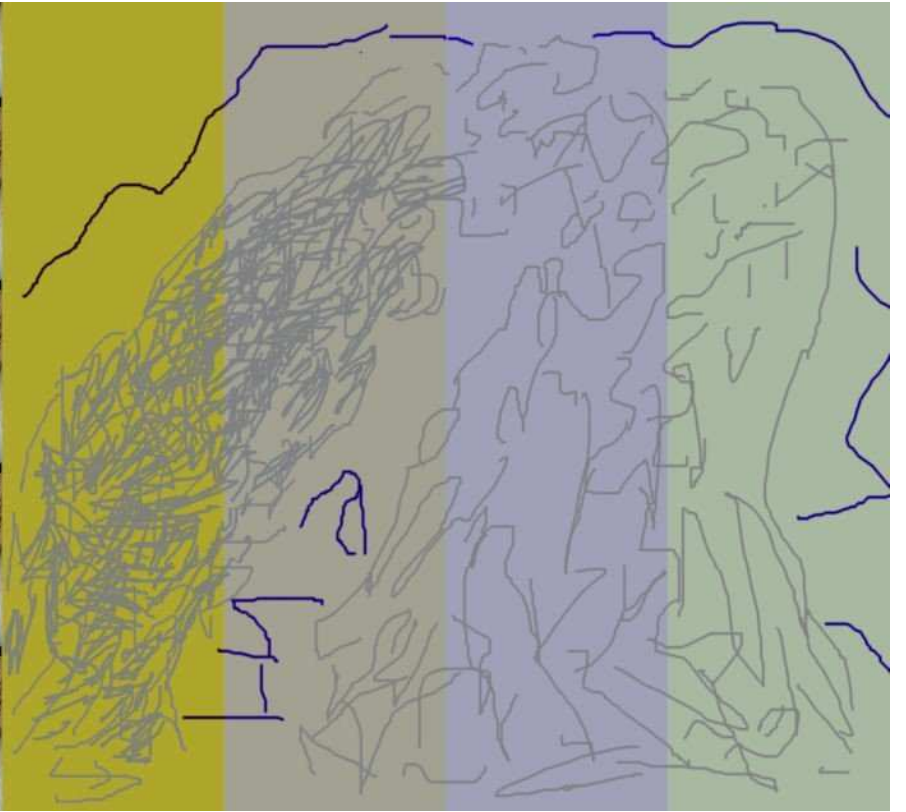




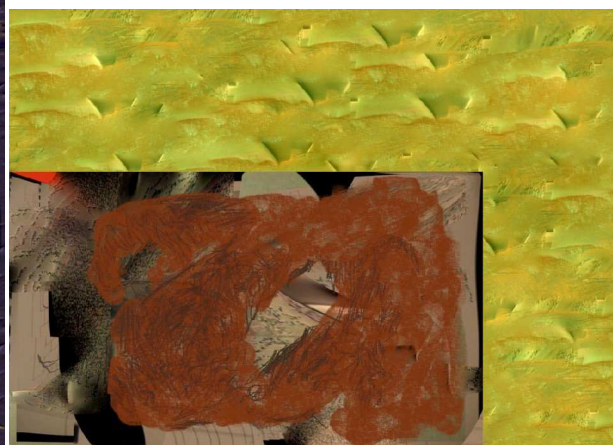
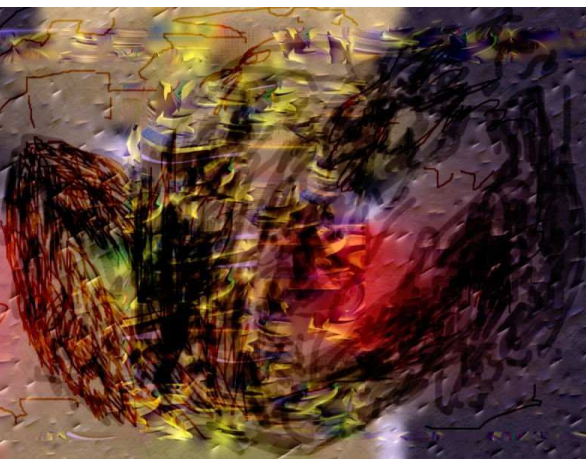
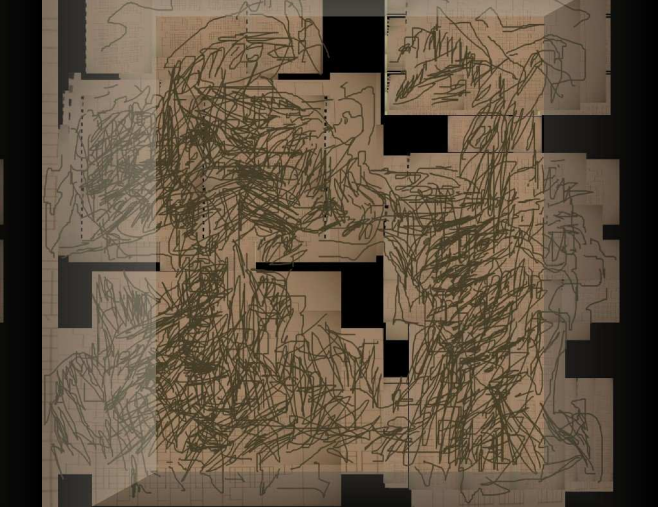
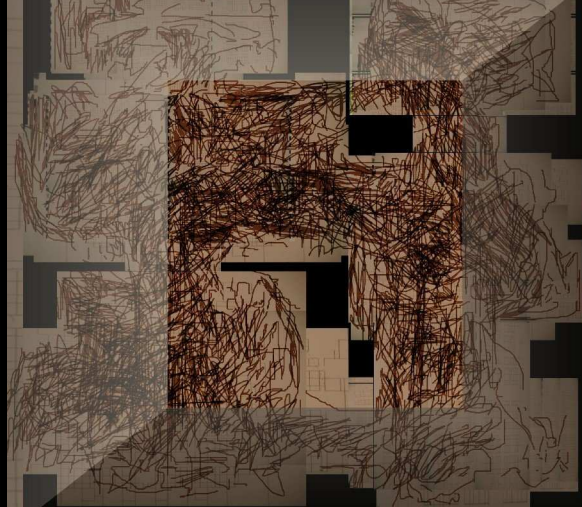






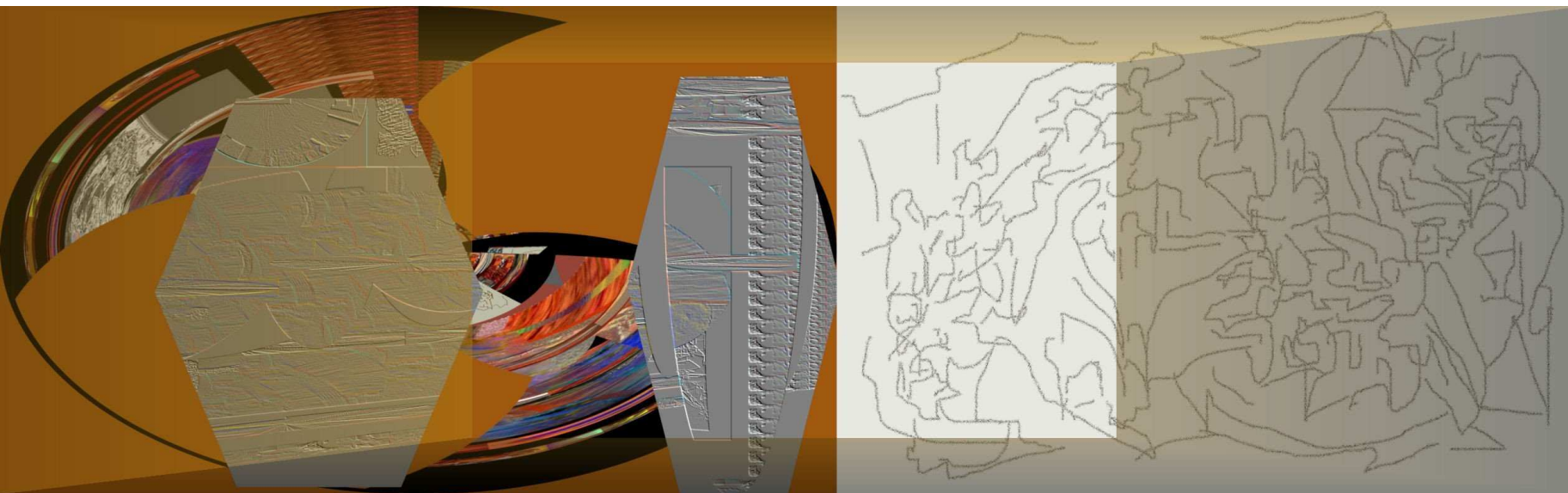




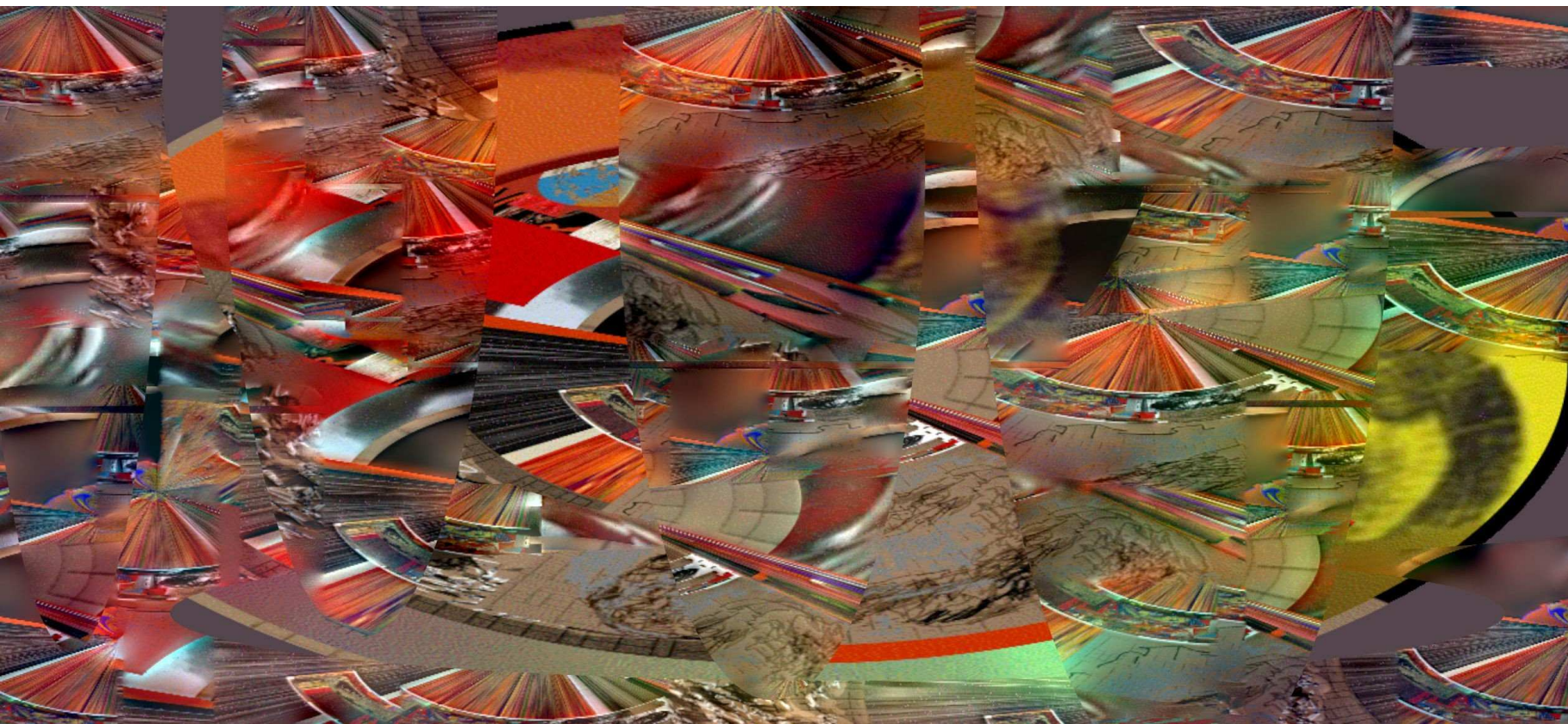


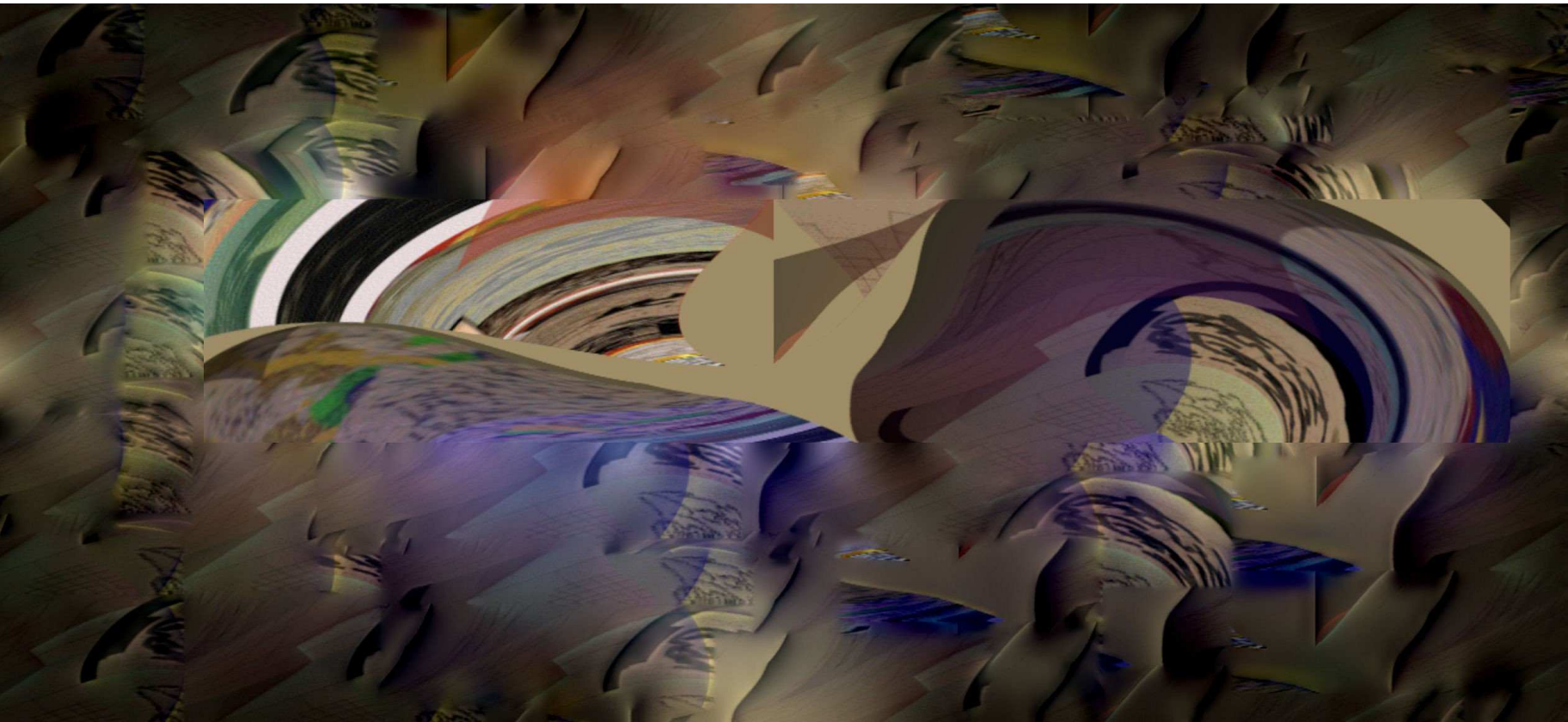


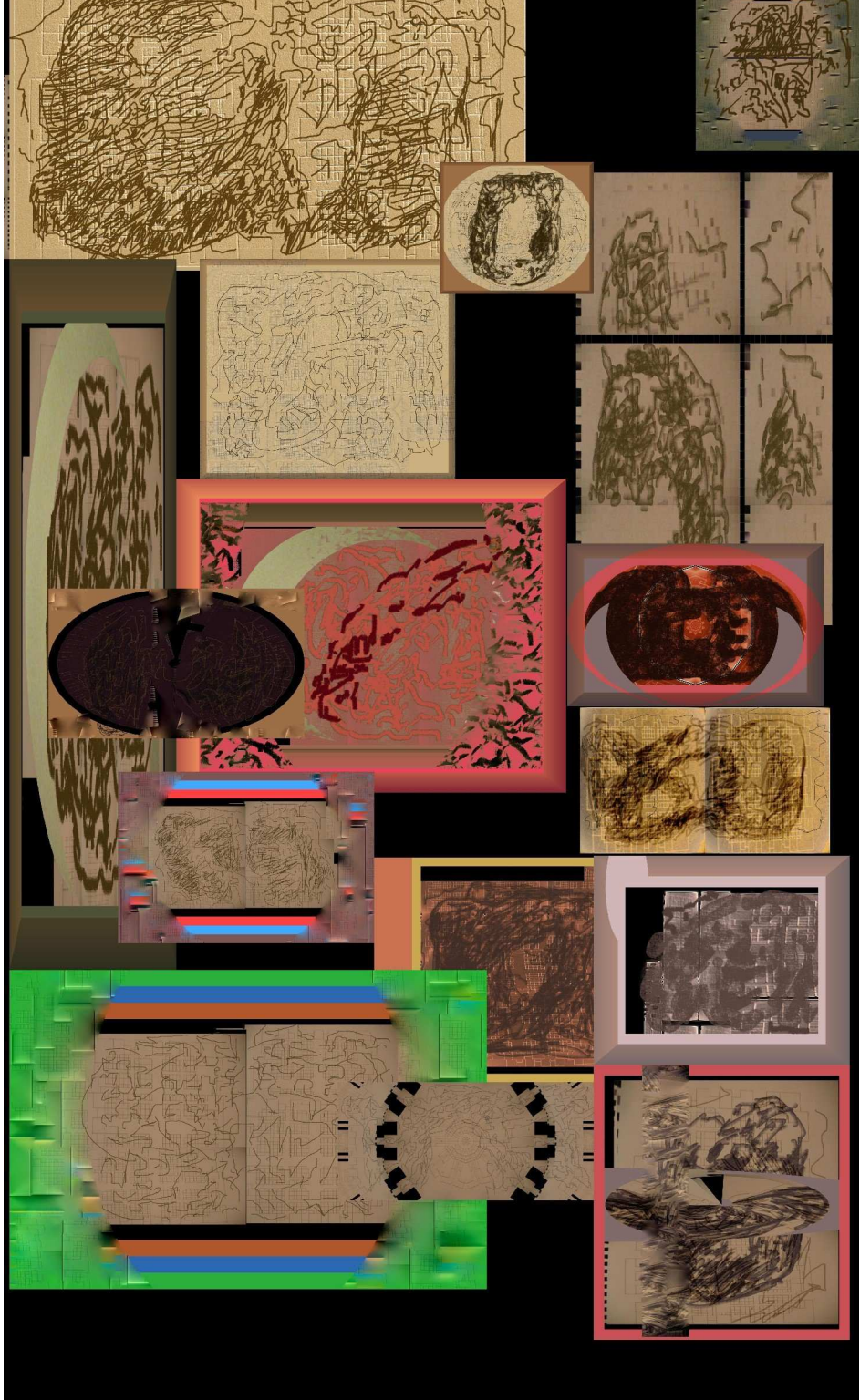


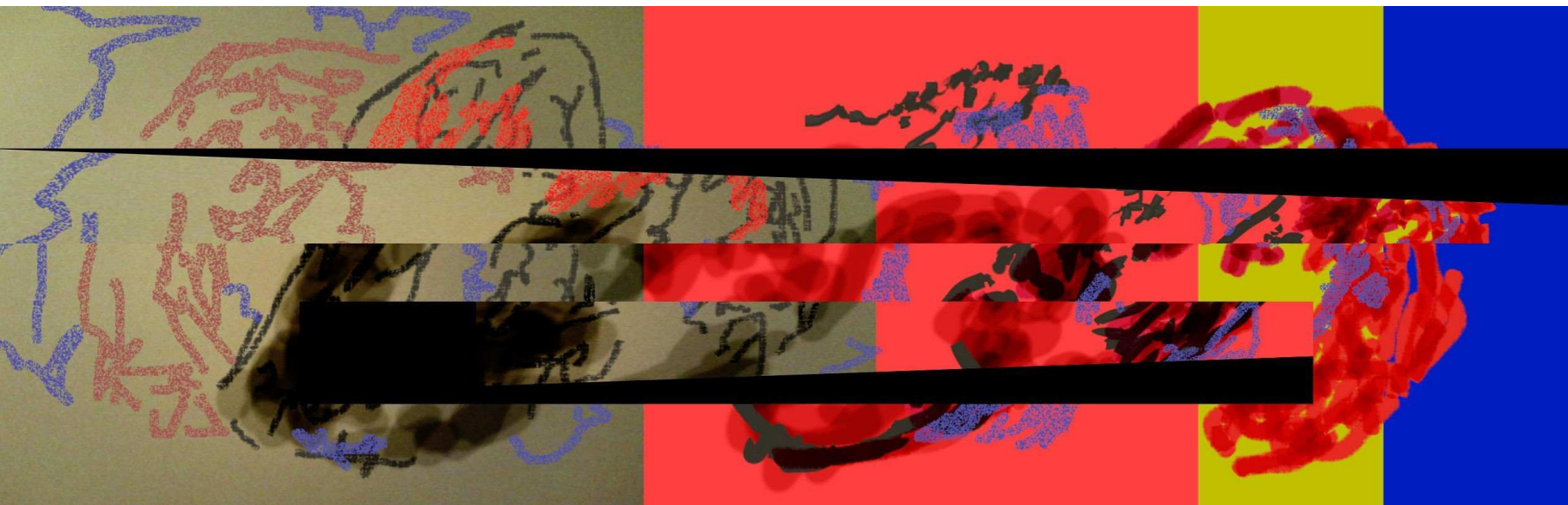


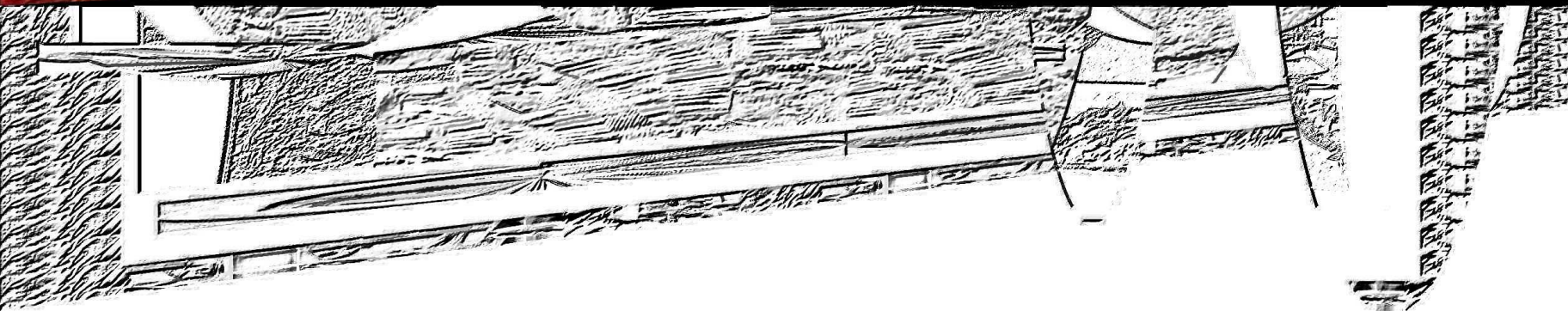
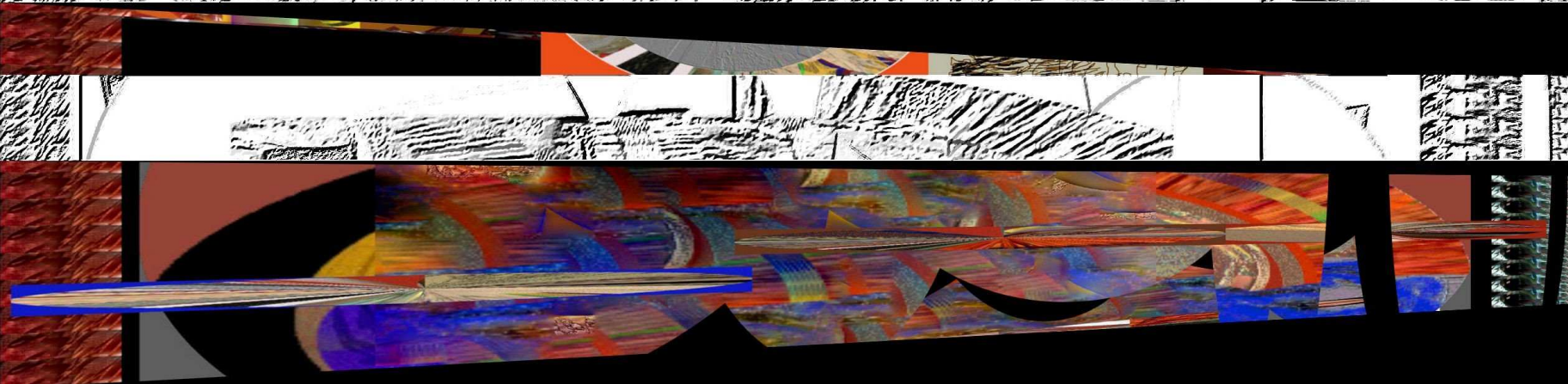
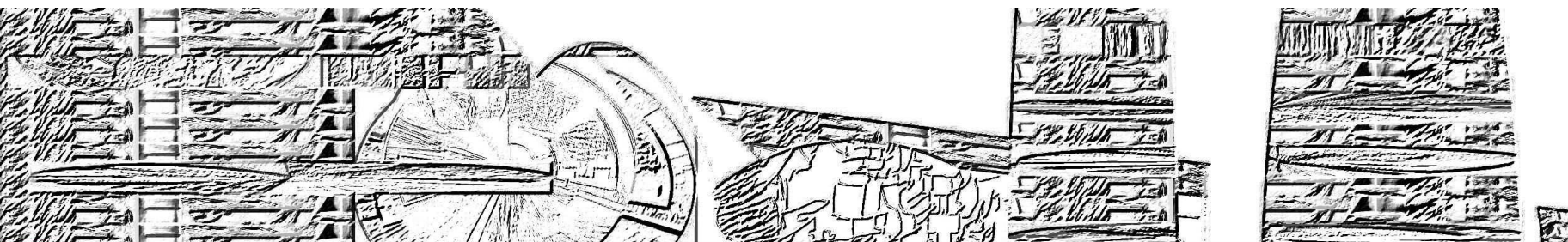


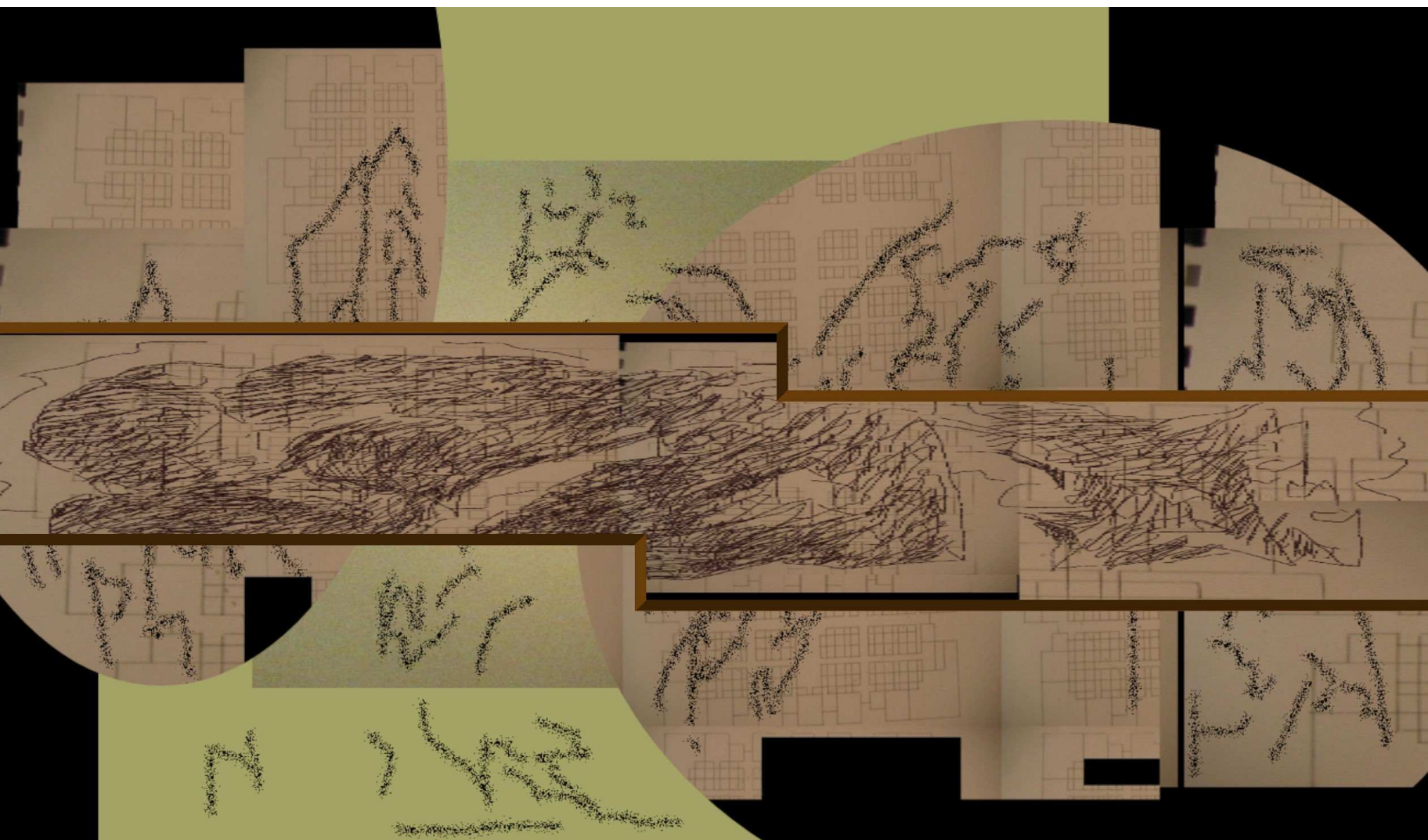




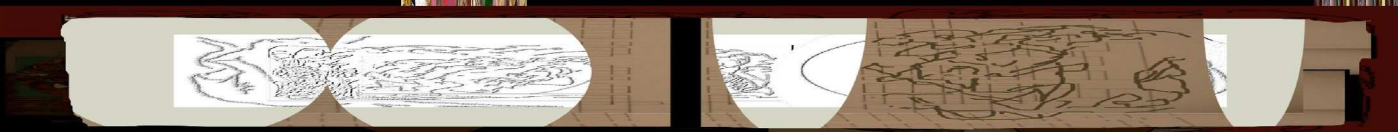
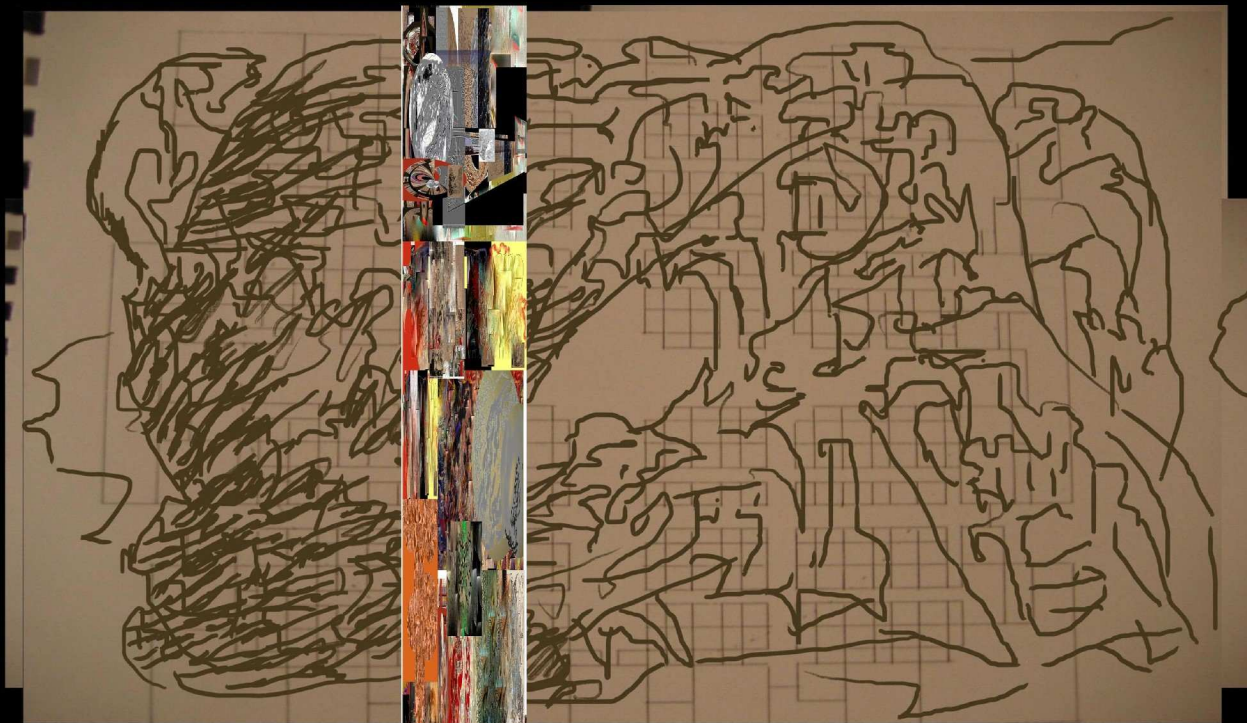


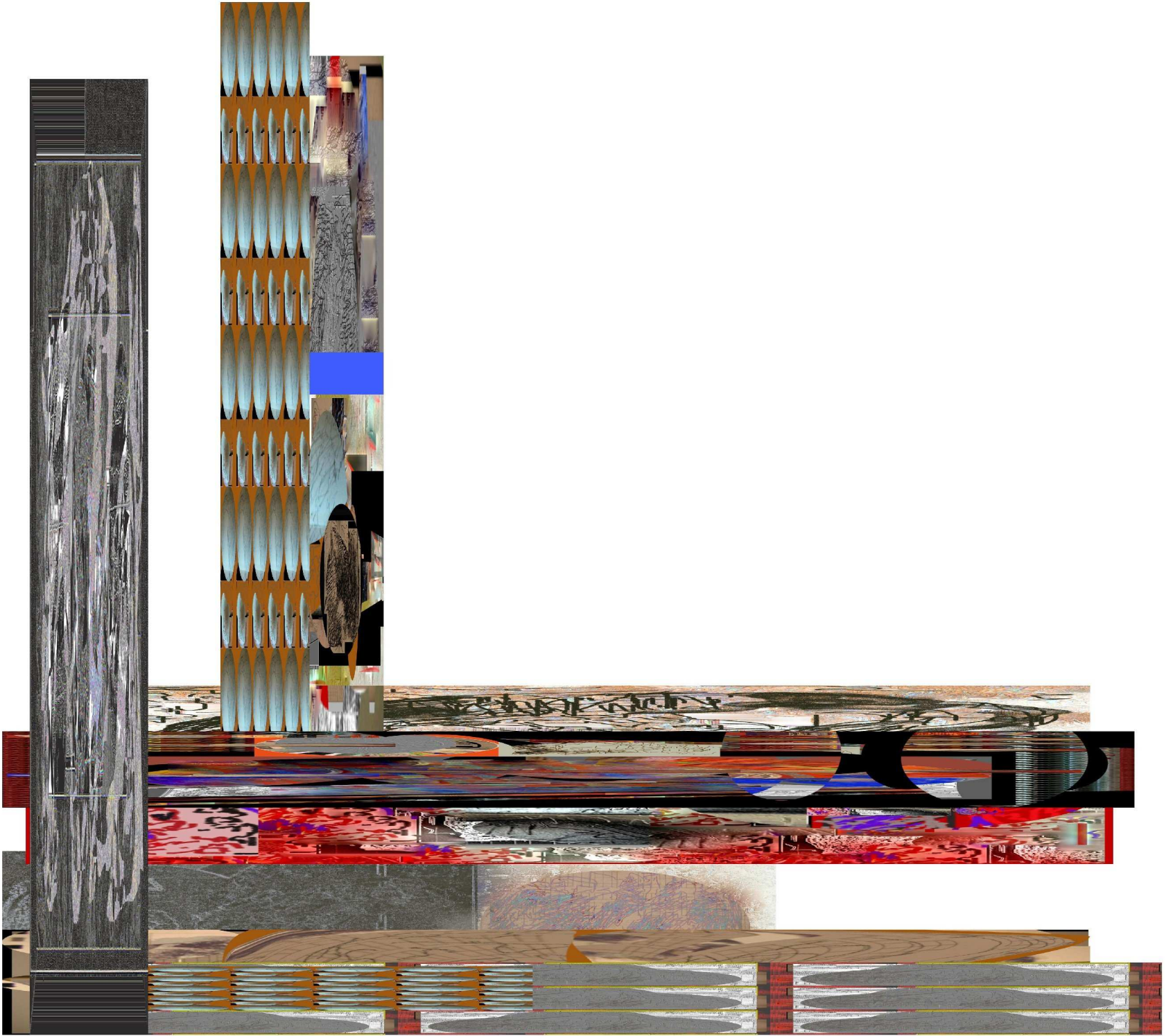


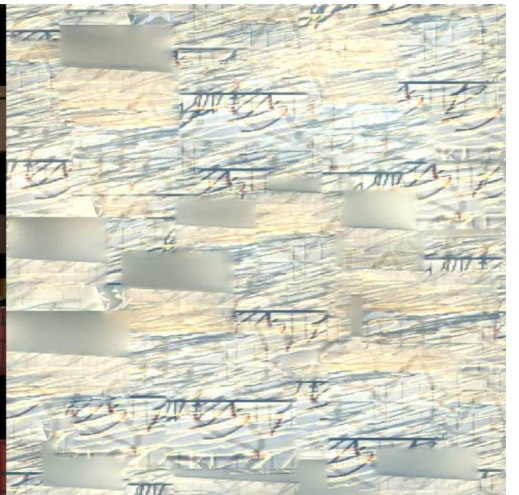
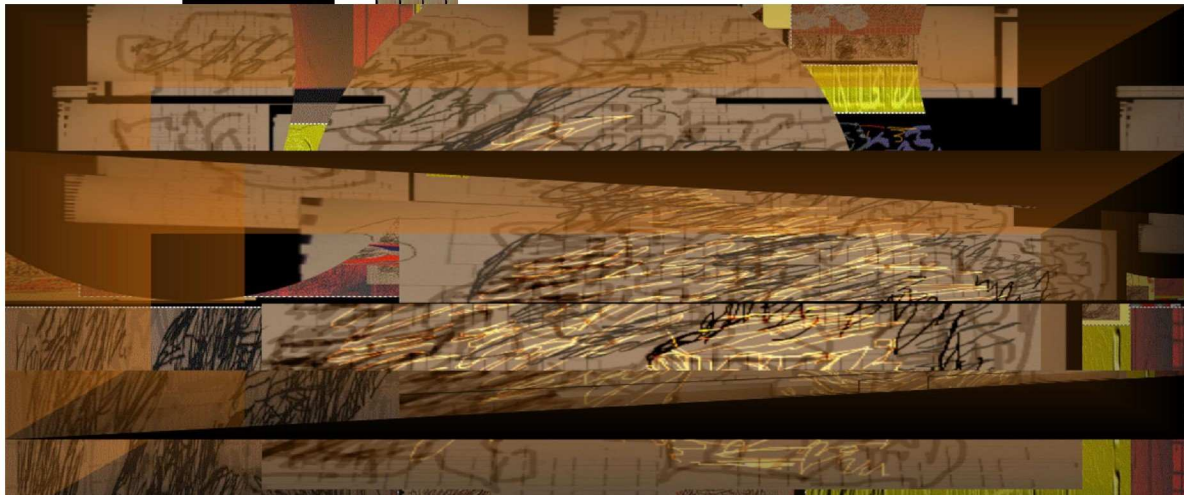


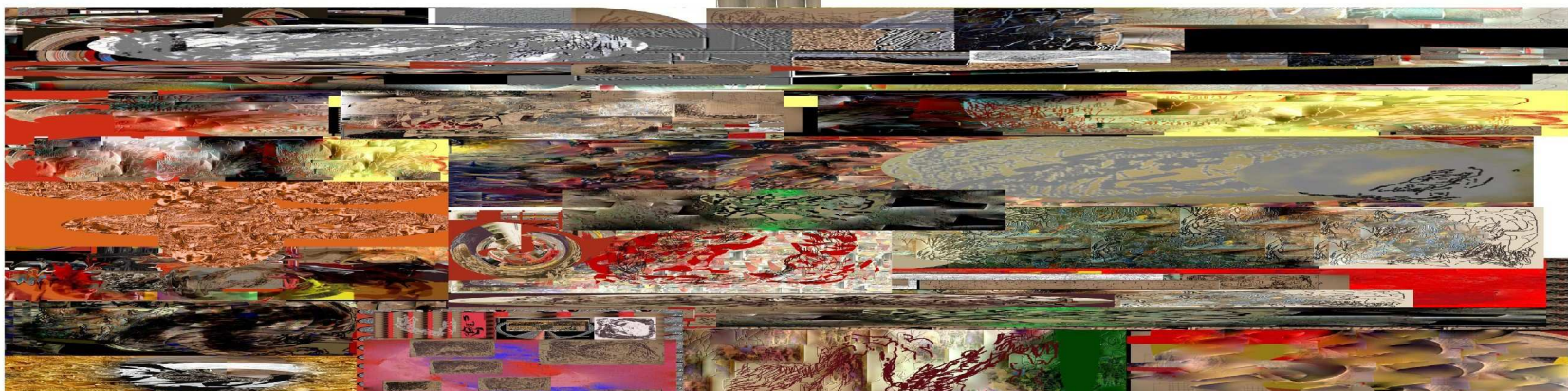


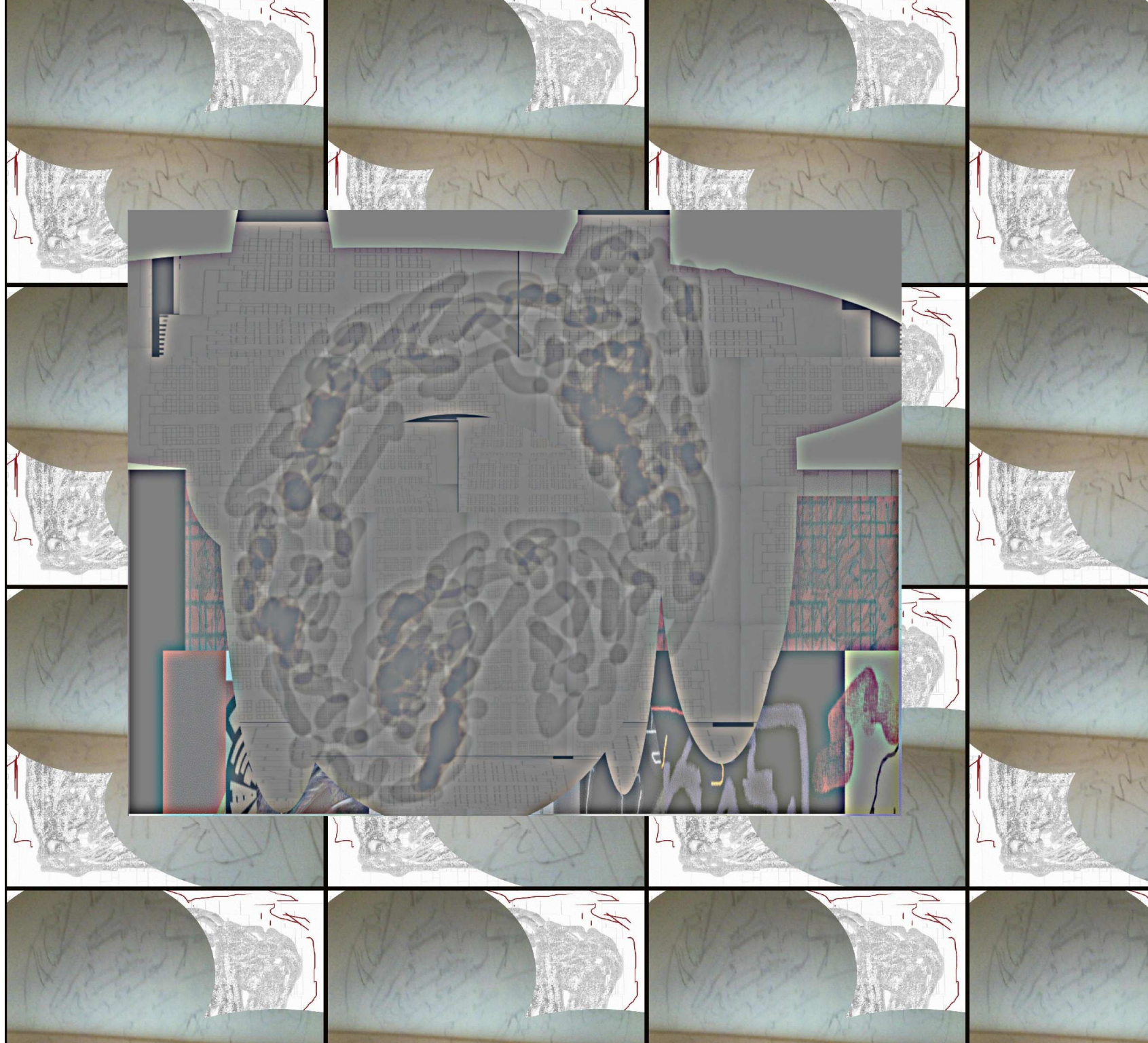




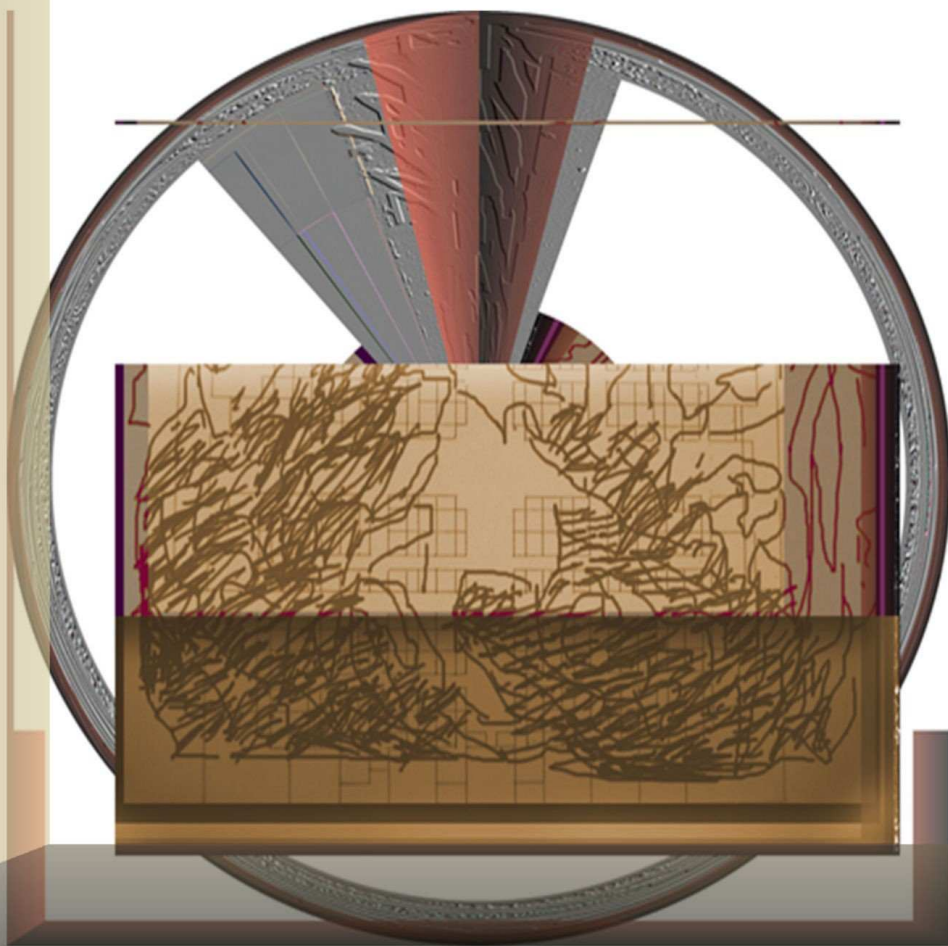




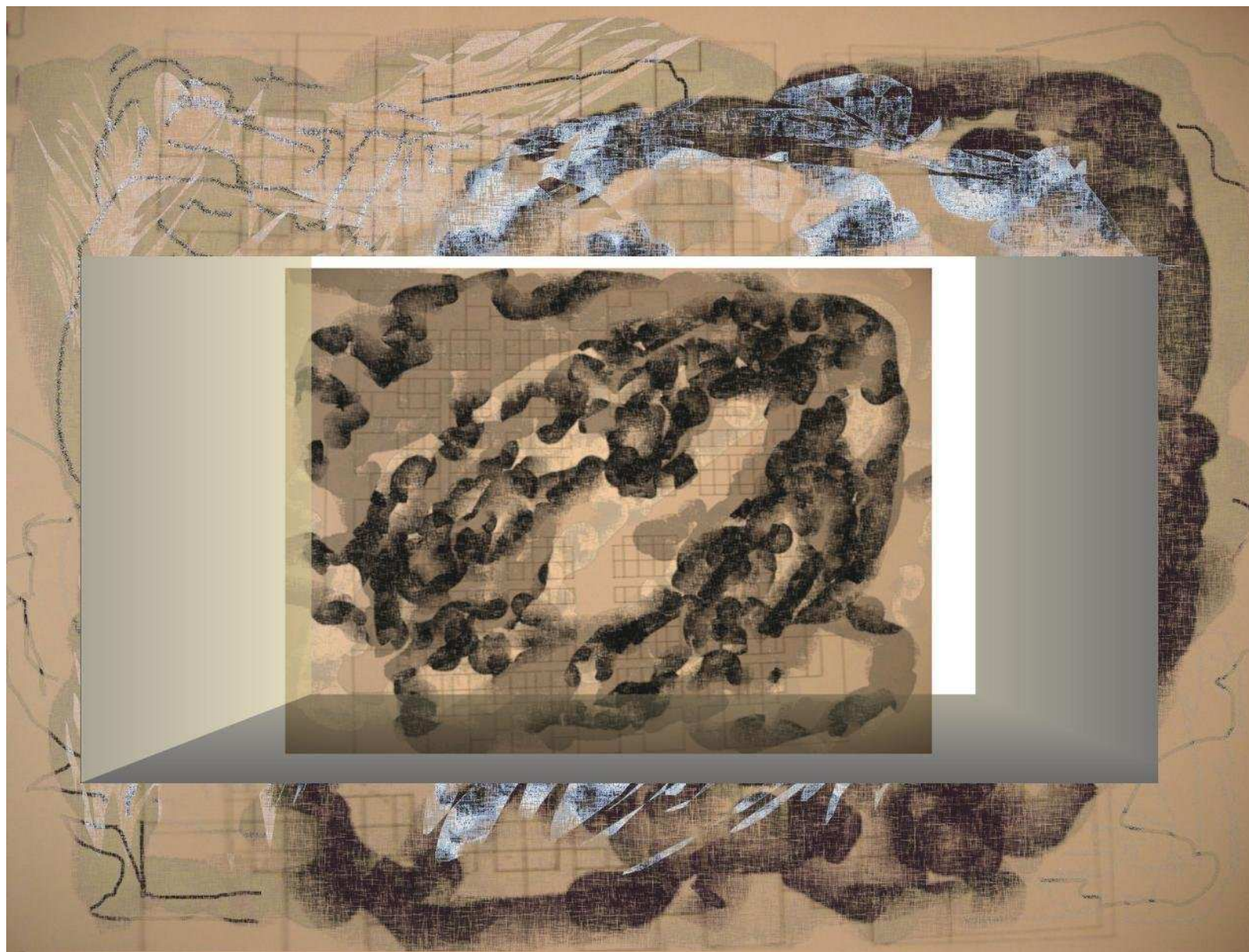




Figure– unusual arrangement derives from verbal to visual rhetoric in this case in the context of adapting the idea of a scrolling motion linked to seal printing but at a media metamorphosis in which a sense of momentum dominates the expression and the dialectic between modeling and carving as trace elements of traditional materials within cyber drawing ■







Verba: the sense of movement in the argument... I am referencing through the drawing what are called in logic “morphological arrows,” information retained through changing contexts. The Ethos of the example here is rooted in relating print like denominations of the drawing in the dialogue in which they traditionally have reflected on each other... the pathos being the impulse to find in drawing a constant branching out of its own dimension.



